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CORSO VENEZIA 65, MILAN, ITALY,
February 10, 1902.

"HÄNSEL AND GRETEL" ("Nino e Rita") at the Scala Theatre. What a lot of innocent, childlike enjoyment can be had from this graceful, musical little opera of Father Humperdinck! I say "Father" Humperdinck because, like a father, the composer delights and amuses with this little fable his youngsters upon the stage; at the same time entertaining pleasingly the grown up ones in the audience. This fairy opera affords an evening of genuine pleasure in a fine, musical setting, lasting two solid hours. The great orchestra was superb, with the conductor, Maestro Toscanini, in his element. All the musicians appeared as well pleased and contented as were the two children in their innocence and happiness. A more natural and real juvenile scene I have not witnessed in a very long time on any Italian operatic stage—well sung and delightfully acted, unaffected and refreshing.

Signorina Rosina Storchio as Nino, or Hänsel, was a real boy in looks and action, displaying all the propensities that are supposed to belong to boys of a certain age—which, at least, are attributed to boys like Hänsel. In this part the little soprano sang remarkably well.

Signorina Jeanne Bathori, the Rita, or Gretel, was as sweetly girlish and clinging a little sister as a bigger brother's heart could desire. She, too, sang her part very well. They presented a pair of loving and lovable children.

The witch (la strega marzapane) of Signorina Elisa Bruno was most excellent in action and song. The other parts were sustained acceptably.

This "Hänsel" reminded one much of the "Meistersinger" David—the whole opera like a Wagnerian fable of lighter touch, attired in summer weight dress. But what a jump at the Scala, from "Die Walküre" and its measured, ponderous action, to this other story of lighter shade Wagnerism, or Wagner-like inspiration!—the Bayreuth master on tiptoe, or in slippers, as it were! This easily comprehended fairy tale of Humperdinck proved very attractive to the large Scala audience; the gracefully musical nature of the opera made instant and agreeable acquaintance, which grew into friendship almost as readily.

At my side was seated a young German, who, being reminded by the first singing phrases of Hänsel and Gretel of his country's "O, du lieber Augustin," fairly beamed with joy in one big grin, and saying to himself, just above a pianissimo distinctness, "Des g'fällt mir," then settled back in his seat, feeling quite at home and perfectly happy the rest of the evening.

This opera was so well performed that it seemed all too short.

Following "Hänsel and Gretel," the ballet "Amor" in its entirety was given. Both the bull and the baby elephant are now gaily caparisoned, and though overdressed the elephant, Papus (who has never, I believe, been introduced to THE MUSICAL COURIER by name), appeared in a happier mood.

At the Scala, where "Il Trovatore" has not been heard in many a day and year (certainly not during the last nineteen years), he was announced to make his rentrée on Saturday evening last, with an invitation to stay over Sunday and as many days, or nights, more as he pleased; but owing to a slight cold or other indisposition, acquired since his arrival in this town of fogs and beastly weather, the Troubadour has had to request the management to excuse the tenor and postpone for a day or more the advent of "Il Trovatore," the new—i. e., the ever new—always fresh and pleasing, melody rich opera of the great master Verdi.

That this opera is quasi new at the Scala, though written nearly half a century ago, will be seen from a short history of dates when this venturesome spirit of a "Trovatore" tried his fortunes in the Lombardian capital. Born in the year 1853, the "Trovatore" made his first appearance that same year at the Scala, and was heartily welcomed and greatly applauded on twenty-three occasions; his second engagement was two years later, in 1855, when there were twenty-four performances; in 1857 the opera was produced twenty times; 1859 was an unfortunate year for the "Trovatore," his cast being a poor one, so that he was obliged to retreat after three attempts; the following year, 1860, he tried again, making four attempts, but failed to win the house; six years later, in the year 1866, he again came forward, but was so very badly presented that only one performance was offered; the year following, 1867, being well supported, he appeared ten times; in 1870 he was again in bad hands and had only one trial; then nothing was heard of the "Trovatore" at the Scala for seven long years, when one night, during the season of 1877, he returned for one appearance in the company of no less a charmer than Patti; he then again disappeared for another half dozen years, coming back to the Scala in 1883, when the whole affair was so bad that it was whistled off the boards and out of existence.

The foregoing list of performances shows that "Il Trovatore" has not been given at the Scala in nearly a score of years; and during thirteen years before that time, from 1870 to 1883, there were but three single performances of the opera; so that, truthfully speaking, "Il Trovatore" may be called a new opera for the Scala public.

Even "Trovatore," like "Linda di Chamounix" and "Hänsel and Gretel," is to be followed by half of "Amor"—that is to say, by part first or second of the ballet named "Amor."

Two correspondents, writing me in English from Rome and Florence respectively, desire information concerning the interior of the Scala Theatre, as seen in the picture of the same which heads this column in THE MUSICAL COURIER. Complying with their request, and for the benefit of other readers at the same time, I will state that the main floor of the Scala, which is called the Platea, is divided into Poltrona, Poltroncina, Posto distinto and Posto numerato—containing a certain number of rows of seats each; of these rows there are only twenty-one in all, each of about thirty-four seats, except furthest from the stage in the bend where the rows shorten; the entrances to front seats are at the sides near the stage (a little door opening under the first tier of boxes), separating the orchestra from the first row; the rear seats, the rows in the Posti distinti and numerati, are reached through the main entrance under the royal box. The space used by these last rows (Posti numerati) formerly accommodated standing visitors, but this has recently been entirely converted into seats. The arrangement of the rest of the theatre is in six tiers of boxes apparently; such is certainly the impression gained from the picture, and also in the house when seated in the auditorium.

Of these six tiers, divided regularly into thirty-nine boxes each by slender pillars, or rather posts, the lower four tiers are really all boxes, mostly occupied by private owners—except in the centre of the horseshoe bend directly opposite the stage, where the main entrance, and above it the royal box, occupies the width of three regular boxes through the height of two tiers, thus taking away six, or rather nine, of these small boxes. The fifth tier, in the bend centre facing the stage, is called the gallery, and contains the space of one-third, or thirteen box appearing apartments, of the whole tier. In this so-called gallery there are but two rows of chairs, the second higher than the first, being placed, three in number, between every two columns or posts, i. e., in every seeming box division. The two wings or sides of this fifth tier are arranged in double and a few triple sized boxes, usually occupied by society and club men, unaccompanied by ladies. These five tiers or floors are reached by the main stairs.

Above these, the sixth floor or tier of box looking divisions is the top, or real gallery, known as the loggione. This is all in one space running the entire length or round from one side of the stage to the other. In seats this loggione is two rows deep, three in each division between two posts, and in standing room space the accommodation is only for two persons deep. The ceiling, or roof, here is so low that a good sized man (not necessarily a very tall one) cannot stand erect; and this is now the only space at the Scala allotted to the poor man, there being no other standing room, and these seats are the only ones within his means. To the vision these six tiers are in most regular box divisions throughout the house, being box above box and post upon post, except the grand or royal box. In truth these divisions are but the boxes they are called, being small, and not having so very much more room than is found in a large sized dry goods case in America.

Of proscenium boxes there are eight—four on either side of the stage. This stage is something enormous in

its depth. The orchestra is not sunk or lowered below the auditorium floor, and the musicians occupy the space in depth of eight chairs between stage and audience. The curtain is of heavy velvet; it is run apart and then drawn up at the sides, as explained in a previous letter to THE MUSICAL COURIER. The lighting of the Teatro alla Scala is by electricity.

Of performances at the Dal Verme Theatre I shall not speak of opera this time, but confine myself to dancing. One night last week the ballet "Brahma" was produced there. This was written by Ippolito Monplaisir, and the music furnished by C. Dall' Argine. It contains a prologue and seven pictures. The music is not very original, though gracefully tuneful; is constructed of reminiscences in fact, but pleases greatly. The story is not particularly interesting or instructive; but the scenery is attractive, the pictures very showy and the last apotheosis really fine. There are three solo dancers, absolutely first class.

But on this occasion the ballet "Brahma" served merely as an introduction or first part of the evening's program.

Part two was announced in big, glaring fashion, thus: "La bella Otéro, the Spanish dancer and singer, in her vasto repertorio"; this announcement having been preceded by glowing accounts of the dancer's beauty, her grace, her great wealth in diamonds; her questionable moral doings and her life generally in Paris, where she was described as having been the famous rival of a certain other dancer, and a great heart breaker, turning the heads and purses of the weak but moneyed youth, and older heads, too, of gay Páree. But in spite of all these sensational and spicy advance notices the bella ballerina and so-called cantatrice failed utterly to dazzle here and was whistled off the stage. This sensational and challenging mode of advertising but served to whet the curiosity and appetite of certain Milanese—men and women alike—to an unhealthy point, with a desire for yet more than was promised in the "vasto repertorio della bella Otéro." It was only natural, therefore, that this deluded audience, in its anticipation of pictures or scenes not to be given in public, became irate with the management and dancer alike, and consequently whistled furiously. To tell New Yorkers who la belle Otéro is would seem superfluous, for she appeared in that city during several months some few years ago, within 1,000 miles of Madison square.

A second appearance ended her Milan engagement. All this points to a moral. Some day, perhaps, the Italians may know more about advertising artistically; there is something in it beyond mere sensationalism. Good taste advertising is an Art, spelled with a capital, and not to be undervalued or offset by any amount of clumsy, blundering work.

In the near future, soon after the close of the present season of opera at the Lirico Theatre—probably during the first week in March—Eleonora Duse and her company will present Gabriele d'Annunzio's "Francesca da Rimini" at that theatre.

A "Grande Veglione di Gala" (festive masked ball) is announced for the 14th at the Scala, with the intervention (assistance) of the "celebre elefantessa Papus."

Frequently THE MUSICAL COURIER has called forth such exclamations in Italy as "Che grande giornale! ogni settimana forte così?" ("What a great paper! every week so strong-large?") But the last number received at Milan, issued January 22, caused these remarks to be made: "Ma che lusso! Grande giornale, per Bacco!—e con cinquanta di pagine! una bellezza, veramente!" ("But what luxury! Great paper, by Jove—or Bacco!—and with fifty pages! A beauty, verily!")

Responding to several Milanese inquiries as to why there had appeared no extended account or criticism in THE MUSICAL COURIER of Don Lorenzo Perosi's new oratorio "Moses," which was produced here in November last, followed by eight very successful repetitions in quick succession, I can but quote the written assurance of the editor-in-chief of the paper to the effect that my letter had not been published simply because it had never been received by THE MUSICAL COURIER. That I did write and send such a letter, however, is verified by the Milan Post Office registry receipt of that date in my possession. An official investigation as to the cause of this loss is now in progress. Unless entirely too late when found, the letter may yet be published by THE MUSICAL COURIER. This explanation is made in justice to THE MUSICAL COURIER as well as to myself.

DELMA-HEIDE.

MUSICAL

CLUBS.

The Schumann Club held its regular meeting in Mrs. Oberg's studio, Rockford, Ill., on February 20.

The St. Cecilia Club, of Rockford, Ill., met on February 20 at the Y. M. C. A., the division under Miss Mabel Jones giving the program.

The Musical Art Society, of Louisville, Ky., announces the engagement of Harold Bauer in a piano recital to be given on the night of March 21 at Liederkranz Hall.

Mrs. Loraine Immen's article at the last meeting of the St. Cecilia, Grand Rapids, Mich., was a sketch of Rubinstein's life and a word picture of the Russian composer's playing.

An artist recital was given in the Musical Coterie rooms, Little Rock, Ark., the evening of Thursday, February 20, by the teachers in the Conservatory of Fine Arts in Ouachita College, Arkadelphia.

At Wichita, Kan., a recital was given recently at the home of Mr. and Mrs. E. Higginson by the Ensemble Club and the violin pupils of Charles Higginson, assisted by Miss Lulu Haythorn, vocalist.

Miss Lucy Kent and Mrs. G. A. Dudley, well known musicians of Sioux City, Ia., had the planning and direction of the concert given on February 17 at the First Baptist Church, under the auspices of the Beethoven Club.

Professor Stanley has decided to have the opera "Tannhäuser" given at the next May festival by the Choral Union and soloists at Ann Arbor, Mich. The festival is to be decidedly of an operatic nature, as Gounod's "Faust" and Gluck's "Orpheus" are also to be given.

The Woman's Musical Club, of Wheeling, W. Va., gave a concert on February 19. Mrs. I. G. Dillon, Mrs. Herbert M. M. Riheladfer, Mrs. H. F. Loomis, Miss Eva Smith, Miss Blanche Haase, Miss Gertrude Riester, Miss

Cornelia Stifel, Miss Margaret Harvey and Miss Mary Thomas were among those taking part.

The second concert of the season was recently given by the Philharmonic Club, of Minneapolis, Minn., under the direction of Emil Ober-Hoffer, its conductor. The soloist of the evening was Sara Anderson.

The Ladies' Afternoon Musicales met at Niagara Falls, N. Y., on February 14, with Miss Blain, at her home. The society took up airs from operas and cradle songs for the afternoon's study. The next meeting will be held at the home of Mrs. Edward McDonnell on March 7.

Those who took part in the Chickasaw Club musicale at Memphis, Tenn., recently, were Mrs. S. T. Carnes, Miss Lilla Horton, Miss Banks Jordan, Miss Julia Pickett, Miss Elsa Bloom, Miss Elvin Jordan and W. H. Kyle. Besides these soloists there were the Madrigal Club, under the direction of R. Jefferson Hall, and the Bloom Quartet, composed of Jacob Bloom, Mrs. Arthur Falls, I. Kahn and T. J. Pennell.

A musicale was given by the Crescendo in Trinity Chapel, Newburgh, N. Y., on February 19, assisted by Miss Mollie Jordan. The Crescendo includes Miss R. Bell Chapman, Mrs. C. Maurice Dietrich, Mrs. W. H. Doty, Mrs. J. Elwood Easman, Mrs. Edward E. Gore, Miss Alice R. Hitchcock, Miss Helen R. Hunter, Miss M. Bertha Robeson, Miss Flora B. Terpening, Miss Dora M. Townsend and Miss Josephine S. Van Cleft.

The following are members of the Arions, Fort Worth, Tex.: J. D. Walker, E. A. Belden, L. H. Ducker, Robert Fender, E. E. Hoffman, C. J. McCormick, D. Shepherd, E. P. White, J. M. Collins, W. J. Estes, W. H. Irwin, N. E. White, C. G. Arnold, J. P. Blount, L. L. Higby, J. W. Hoover, B. A. Rose, W. G. E. Rolaff, T. W. Slack, F. E. Wyatt, Maylan Bird, E. W. Fender, W. E. Gillespie, J. E. Homan, T. H. Hubbard, C. L. Reeske and W. S. Haggart.

The year book of the Treble Clef Club, Temple, Tex., has been received, with the programs for the season. A weekly concert is given from December 2 to May 19. Eugene E. Davis, Mus. Doc., of Baylor College, Belton, Tex., is director; Mrs. James M. Young, president; Mrs. M. L. Elkins, vice-president; Miss Helen Voiers, secretary and treasurer, and Miss Lillie Allen, accompanist. The members are: Mrs. F. F. Downs, Miss Mattie Downs, Miss Robbie Wade, Miss Evelyn Woodson, Miss Nettie Gooch, Miss Sallie Little, Miss Lillie Allen, Miss

Etta Cassady, Miss Helen Voiers, Mrs. Mark French, Mrs. William Ginnuth, Mrs. M. L. Elkins, Mrs. J. S. Perry, Mrs. G. E. Wilcox, Mrs. Geo. F. Kyle, Mrs. A. C. Scott, Mrs. Della Wallace, Mrs. W. E. Willis, Mrs. J. M. Young, Mrs. J. R. Thompson, Mrs. Ben Matthews, Mrs. H. P. Robertson and Mrs. Chas. M. Campbell. Honorary members: Dr. A. C. Scott, Mrs. F. L. Goodwin, Mrs. C. M. Peyton, Mrs. Clara Thompson, Mr. Hartman and Miss Embree.

It was the pleasure of the members of the Euterpe Club, of Sidney, Ohio, to entertain the Sappho Club, of Lima, Monday afternoon, at the home of Mrs. N. C. DeWeese, says the Sidney News. The ladies from Lima were Mesdames H. B. Adams, S. S. Wheeler, R. J. Truesdale, I. R. Longworth, A. F. Wheeler, C. S. Baxter, W. L. Mackenzie, M. E. Scalts, W. A. Campbell, W. E. Clark, G. M. McCullough, L. M. Butler, R. D. Kahle and C. A. Hover. Other guests were Mrs. W. A. Perry, Mrs. P. W. Search, Miss Bessie Jones, of Greenville, and Mrs. Robert Schroeder, of Toledo.

MACKENZIE GORDON CONCERT.—This tenor gave a concert at the Astor Gallery last week, assisted by Misses Ethel Crane, soprano; Marguerite Hall, alto; Dr. Carl Dufft, bass, and Karl Grienauer, 'cello, with Bruno Huhn at the piano during the first part of the program, devoted to miscellaneous concert numbers; Victor Harris playing the piano during the well-worn "Persian Garden" following.

Miss Crane's beautiful soprano voice gains in strength yearly, and her singing of Chadwick's "O Let Night Speak!" was ideal. Miss Hall sang a brace of numbers with the artistic finish one associates with her. Later the quartet was heard, and in this Dr. Dufft carried off the honors, his noble baritone and style awakening interest far beyond the others.

OTTEN VIOLIN RECITAL.—Miss Anna E. Otten, violinist, assisted by Maxwell Kennedy, boy soprano, gave a recital at the Waldorf last Tuesday evening, with a short but interesting program, one calculated to display her technic, temperament and musicianship at its best. She played charmingly, as she looked, a vision of youthful grace.

Young Kennedy has good enunciation, style, sympathetic appearance; indeed, everything but the one essential, namely, voice; his singing was applauded; why, it is hard to tell. Miss Clara Otten was at the piano.

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THE MUSICAL YEAR 1901.

IV.

I AM perhaps not wrong in assuming that this activity in the concert hall may be referred to the direct and indirect influence of various artistic tournées; tours of orchestras, of choral societies, of conductors, as though mankind was on pilgrimage. I will mention only the most prominent. There are the tours of the Meiningen Court Cappella, the Leipzig Winderstein Orchestra (to the New World), the Munich Kaim Orchestra (on the Rhine and in Holland), the Lubeck Symphony Orchestra (Denmark and Scandinavia), the Berlin Philharmonic Orchestra (to Lisbon and Madrid), the Paris Colonne Orchestra (Berlin, Leipzig, Vienna, &c.), Johann Strauss, Jr. (Ger-

many and France), the Berlin Chamber Music Society (Upper Italy), the American Sousa, &c. Of singing societies the Cologne Male Singing Society was heard in Munich and Vienna; the Hamburg Teachers' Singing Society in Leipzig, Berlin and Dresden, and the Finland Singing Society, "Suomen Laulu," in Berlin. The Katowitz Song Union (mixed chorus) had the courage to venture to Berlin—and with success! Of our traveling conductors the most conspicuous figure was Felix Weingartner; also Richard Strauss and Dr. Muck (Paris Vaudeville Theatre) were in demand. Max Fiedler, from Hamburg, ventured as far as St. Petersburg, and Franz Fischer, of Munich, gave proof of his art in Barcelona. Dr. Ernst Kunwald appeared as a novus homo, and introduced Humperdinck's "Hänsel und Gretel" at the Royal Theatre, Madrid.

One of the most remarkable features is the entente cordiale which of late years has arisen between the French and German conductors. The French have perceived that they are the losers by holding aloof, and after Maurel and Sibyl Sanderson had found their way beyond the Rhine (excellent pianists like Risler, Diemer and Pugno had set a good example), the violinists, too, found their way to the German concert halls—to their good fortune. Jacques Thibaud thus stepped at once into the first rank of our virtuosi.

As regards the rest, our virtuosity, instrumental and vocal, gains more in breadth than in depth. We have especially in the instrumental field a long series of excellent artists, but very few who by means of their individuality had such an influence on the general public as grand art ought to have. I mention as most adapted to charm the public, on the instrumental side—place aux dames—Madames Carrefio (her daughter Teresita won her spurs outside of Germany), Clotilde Kleeberg, Marie Panthes, and Roger-Miclos; and of men, d'Albert, Anserme, L. Borwick, L. Breitner, Busoni, Consolo, L. Diemer, F. Dreyschok, O. Gabrilowitsch, L. Godowsky, Mark Ham-

bourg, Otto Hegner, Josef Hofmann, F. Lamond (Koczalski kept himself in the background in 1901), W. Lutschg, Vianna da Motte, O. Neitzel, de Pachmann, Paderewski (who is, as usual, sulky with Berlin, or is he afraid of it?), M. Pauer, R. Pugno, Reisenauer, E. Risler, Rosenthal, W. Sapelnikoff, E. Sauer, X. Scharwenka, Otto Voss, &c. The great number of French piano virtuosi is noticeable.

The most satisfactory prospect is in the violin field, all the more so as the female sex here labor sincerely and earnestly to succeed by art, and not as in older times by mere personality. Among the lady violinists must be mentioned Rose Hochmann, Leonora Jackson, Sophie Jaffe, Wilma Norman Neruda, Irma Sanger Sethe, Marie Soldat-Roeger and Gabriele Wietrowitz. We were abundantly blessed with distinguished violin virtuosi. Now we reach a point where the embarras de richesses begins, and there is little room for individual mention. Let us mention Auer, Argienicz, Tor, Aulin, Barcewitz, F. Berber, Brodsky, Burmester, Halir, Heermann, Herwegh, Hess, Hilf, G. Holländer, Hubay, Joachim (who, it is said, will soon retire from public life), Krasselt, Kreisler, Kubelik, Maier, H. Marteau, Ondricek, Petri, Hubermann, Petschnikoff, Sarasate, Saurer, Schneider, Serato, Schorg, Thibaud, C. Thomson, Witek, Ysaye, Zajic.

The violoncello was represented by Hugo Becker, Dechert, Espenhada, J. Gérardy, H. Grunfeld, Hausmann, Hekking, Kiefer, Klengel, Krosselt, Schlemmuller, Wihan and Wille. Besides the piano, violin and 'cello, another instrument appeared as solo in German concert halls, the harp, represented by the Berlin virtuosi Holy, Posse and Poenitz. With especial gratification must be mentioned the growth of chamber music, especially in quartet and trio; we may indeed almost fear that the public has had too much of it.

We have in Germany of quartet societies that go on tour the quartets of Joachim, Rosé (Vienna), Hoffmann (the Bohemian), Halir, Holländer, Marteau,

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Schorg (Brussels Quartet), not forgetting the Ladies' Quartet, Soldat-Roeger. Add the trio unions of Barth, Wirth, Hausmann, the Frankfurt Trio and the Holland Trio. All sympathy must be given to efforts to restore chamber music to honor, as the Munich and Berlin chamber music societies strive to do. There is no doubt that here there are hidden treasures to be exhumed, and that the culture of chamber music will be stimulating to our woodwind artists.

Less favorable is the review of the vocal field. The division between the stage and the concert hall is ever increasing, and hence the unsatisfactory result, that presumably in consequence of the toils of concert tours which few organs can stand with impunity, the material is very quickly exhausted. Voices like those of Lilli Lehmann or Eugen Gura, which are still fresh in their fifty years, will with difficulty be found among the young ones. To mention only two examples, Marie Berg and Meta Geyer are already fading. Of sopranos there stand in the first rank Ida Ekmann, Katherine Fleischer-Earl, Rose Ettinger, Marcella Lindh, Marcella Pregi, Mary Münchhoff, Erika Wedekind and Maria Wilhelmj. Mezzo-sopranos and contraltos are Theresa Behr, Clara Butt, Louise Geller Wolter, Lala Gmeiner, Tilly Koeven, Camilla Landi, Magda von Dulong, Matja von Niessen, Adrienne Kraus-Osborne, Anna Stephan, Selma Thomas, Edith Walker and Idana Walker Choinanus. The most distressing prospect is in the field of tenors. I name here a half dozen—C. Derich, R. Kaufmann, E. Pinks, R. Walter, L. Wullner and von Zur Muhlen, and I think I have omitted no names worth remark. Somewhat better is the case of baritones and basses; here I quote the names of Ewyck, the two Guras, Paul Haase, A. Heinemann, F. Kraus, Karl Mager, Mech-aert, von Melde, Van Rooy, Siermann and Strakosch.

WIENZKOWSKA PUPILS' PIANO RECITAL.

MADAME DE WIENZKOWSKA gave her sixth piano recital at Carnegie Hall, on Monday afternoon, February 24, and for lack of space the program was crowded out of last week's MUSICAL COURIER. Here it is:

Technical Illustrations.

Prelude and Fugue, G major.....	Bach
Miss Hansing.	
Valse Mignonne.....	Schütt
Fantaisie Impromptu.....	Chopin
Edna Mampel.	
Humoresque.....	Dvorák
Am Springbrunnen.....	Scholtz
Mrs. Jean D. Lilley.	
Scherzo (from Sonata).....	Beethoven
Gavotte.....	Bach-Saint-Saëns
If I Were a Bird.....	Henselt
Ida Mampel.	
Etude, A flat.....	Chopin
Miss Helen Tevin.	
Fileuse.....	Raff
Mrs. Gay Robinson.	
Nocturne, F major.....	Chopin
Air de Ballet.....	Moszkowski
Mrs. de Saint-Seigne.	
Canzonetta.....	Schütt
Twelfth Rhapsodie.....	Liszt
Mrs. J. A. Parker.	

The musical playing of the pupils was highly appreciated by the audience. A number of Madame de Wienzkowska's pupils have played in public, and on all occasions showed the skillful training received from the accomplished directress of the Leschetizky School for Piano Playing at Carnegie Hall. Paderewski, by the way, is a warm personal friend of Madame de Wienzkowska, and when Mr. and Mrs. Paderewski gave a dinner recently in honor of Madame Sembrich, Madame de Wienzkowska was among the guests. When Madame de Wienzkowska came to this country she brought indorsements from many great musicians, among them Leschetizky, Paderewski and Hans Richter. Paderewski in his indorsement wrote:

"Madame de Wienzkowska is a finished pianist, and possesses an extraordinary ability of communicating to others a complete knowledge of her art."

ELIZABETH WELLER.—Miss Elizabeth Weller, the accompanist, is a young woman whose uniformly excellent playing is bringing her to the front. She has a good technic, phrases clearly and never obtrudes her personality at the expense of the soloist. Miss Weller recently played for Mrs. A. T. Yardley at a meeting of the Daughters of the American Revolution in East Orange, and for Mrs. Lucille Jocelyn at the Woman's Philharmonic Society concert at Carnegie Hall.



PARIS, FEBRUARY 13, 1902.

AT the last Lamoureux concert, after a superb performance of the overture to Weber's "Oberon," played with all the fire in the finale to which Chevillard has accustomed us, the Symphony in C major, by Paul Dukas, was repeated. This work met with an even better reception from the public than on its previous hearing. Two novelties were presented, differing as much in character as the reception they met with on the part of the public. The first was "Edith of the Swan's Neck" (Edith au col de cygne), a set of six melodies for voice and orchestra, composed by Georges Hüe to a poem by Maurice Chassang. The story deals with a legend of the loves of Harold, the last Anglo-Saxon king, and Edith. The body of Harold, who was killed at the Battle of Hastings, was afterward discovered by Edith. This is the whole of the story, and is told in six cantos, of which only four were given at its first performance. The music is clever, very mournful, as befits the poem, except in the two movements "Autrefois" and "Dimanche." The prologue is scored very simply, the colors of the instrumentation always sombre, but with a certain mournful charm and delicacy. In the second and third parts of the work all the resources of the orchestra are called very happily into play. The work was much applauded, the solo vocalist being Madame Chassang.

It is not often that a Parisian public expresses disapprobation of a new work in so pronounced a manner as it did at the same concert on the performance of a new concerto for 'cello, by Abbiade, a very capable soloist and author, I am told, of an excellent "method" for his instrument. The new work turned out to be merely a series of passages exhibiting the virtuosity of the performer. It was certainly a tedious affair, and the public showed its dissatisfaction by stamping and hissing to the great discomfiture of the player. The incident was so disagreeable that it had a very marked effect not only on the conductor but the entire orchestra, as was shown by the rendering of the last two numbers of the program, "Forest Murmurs," by Wagner, and "Carnival Romain," by Berlioz, these being given in a very nervous and perfunctory fashion.

Pierre Lalo, the excellent music critic of *Le Temps*, apropos of the various stages in the musical education of the Parisian public, and the dislike with which it receives certain novelties, to acclaim them later, relates that when Hermann Lévi first conducted the Beethoven Symphony in F at Colonne's concerts, some ten years ago, a perfect storm of disapproval was shown at its close by a public accustomed to an entirely different interpretation. During the entr'acte many members of the Conservatoire who were present were boiling with indignation and astonishment. All these different shadings, diversities of phrasing and expression were entirely wrong; sacrilegious, in fact, and entirely contrary to tradition. What tradition? The Conservatory tradition, of course. Several persons, however, very diffidently advanced the plea that to their idea the work gained considerably in animation and effect by being thus rendered, and that the Conservatoire tradition, respectable though it might be, had no claim whatever

to be considered as divine or sacred. Also, they argued, seeing that Beethoven was a German, there was really a bare possibility that the German tradition was as good as the French. These feeble pleadings were unheard in the tumult of indignation. After ten years, however, came to Paris other distinguished conductors, Richter, Weingartner and Strauss, who showed to a Parisian public that in Germany everybody is agreed that Beethoven's music is not dead and inert, but throbbing with life, intense and profound. And so, following the footsteps of these men, the Paris orchestra conductors have striven to dispel the ancient tradition and restore life to Beethoven's music.

The storms of disapproval which met the efforts of Lamoureux when he tried to inoculate the Parisian public with Wagner will be remembered. Just as violent were the outbreaks when a work by an unknown French composer was presented. It is said that when Saint-Saëns first introduced the piano concerto of Castillon, that from the opening bars to the finale, that is, for about ten minutes, one heard neither piano nor orchestra, only the jeers and hisses of the public. It is said that Saint-Saëns sturdily kept on, the orchestra following him. The fingers of the pianist could be seen flying over the piano, the bows of the stringed instruments were drawn backward and forward, the trombones were pushed in and out, but not a sound was heard. Of course it is thought they all reached the last note at the same time, but no one ever really knew.

When the "Danse Macabre" of Saint-Saëns was first announced was also the signal for another outburst on the part of the public. Who was Saint-Saëns? Nobody had ever heard of him before. Why did concert givers persist in putting these young composers forward? The good, honest musical public of that day did not wish to have their musical tastes upset. They had Donizetti and Adolphe Adam. The "Danse Macabre" to them appeared savage, barbarous; the Prelude to "Lohengrin" unintelligible; the Overture to "Tannhäuser" foggy. Since that time we seem to have gone to the other extreme. Now our public is largely composed of minds so profound as to feel unsatisfied with any musical pabulum lighter than "Parsifal" or "Tristan."

The last concert of the New Philharmonic Society was one of the best of the season. The Chaigneau Trio—three sisters, Thérèse (piano), Suzanne (violin) and Marguerite (violin)—performed—for the first time in Paris—Tchaikowsky's Trio, dedicated to the memory of Rubinstein. This long work, which in the second movement contains twelve variations, was performed by these accomplished artists with a warmth, sense of color and perfection of ensemble really remarkable. The same high qualities were also noticeable in the Beethoven Trio in D major. Two vocalists—Mr. and Mrs. Felix Krauss, of Vienna—were also heard and applauded at this concert. Both singers have, I believe, appeared at Bayreuth, the lady, then Miss Osborne, as one of the Rhine daughters. They made a good impression, both in voice and diction, interpreting songs by Schubert, Schumann, Weber, Cornelius and Brahms. The piano part of these compositions was played with rare taste and skill by Mlle. Thérèse Chaigneau.

An excellent Beethoven recital was given at the Salle Erard by Arthur de Greef, of Brussels, pianist, and M. Crickboom, violinist, the latter, I think, a pupil of Ysaye. The program consisted of three sonatas by Beethoven for piano and violin—in G major (op. 96), in C minor and the "Kreutzer."

Gabrilowitsch has had great and well deserved success in his three recitals at the Salle Erard. He has satisfied the most exacting critics by the charm, expression and great technic with which he has played the most diverse programs. Gabrilowitsch, who makes his first visit to Paris, will stay here some little time.

A revival of Meyerbeer's "L'Africaine" is in progress at the Opéra. This work has not been given here for ten years. It is one of fifteen works which the direction of the Opéra undertook to remount after the destruction by fire of the scenery storehouse. "L'Africaine" is the last of the fifteen works to be remounted. It is to be given February

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Program for the week: Monday, "Lohengrin"; Wednesday and Saturday, "Siegfried"; Friday, "Les Barbares."

The Opéra Comique has revived "Maitre Wolfram," by Ernest Reyer, one of the pieces in the repertory of this theatre. It has not been heard there for twenty-five years. The story is very simple. Wolfram and Hélène, two orphans, are brought up together by an old professor who hopes they will marry. Hélène, however, prefers the soldier Fritz, leaving Wolfram, who is a musician, to seek consolation in his art. The music is charming, showing no traces whatever of time, being fresh, simple and melodious.

Program for the week: Monday matinee, "Carmen"; evening, "La Basoche"; Tuesday matinee and Friday evening, "Grisélidis"; Tuesday evening, "Lakmé," "Maitre Wolfram"; Wednesday, "Le Juif Polonais" (changed afterward on account of illness to "Mignon"); Thursday, "Orphée"; Saturday, "Le Domino Noir."

It is generally admitted that the production of "Siegfried"—one of the most difficult of Wagner's works to cast and stage—has been admirably done at the Paris Opéra. In *Die Musik* of Berlin appears the following: "After having been present at the first performances of the 'Cycle' at Bayreuth, after having heard 'Siegfried' more than fifty times—twenty times under the direction of Richter—I can state that at no other theatre, with orchestra exposed, could be given a better performance than the one in Paris of 'Siegfried.' Twenty-nine minutes of music comprise all the cuts made. The performance lasts four hours and twelve minutes, with an interval of twenty minutes for each entr'acte."

Mme. Rose Caron has been giving a series of performances in Brussels at the Opéra. Her great success was in "Iphigénie en Tauride." She will return to sing Elsa in "Lohengrin" before proceeding to Monte Carlo.

"Messaline," the last opera of De Lara, has been produced at the Grand Théâtre of Ghent, where it met with much success, at least so some of the papers say.

The first performance in France of Wagner's "Rheingold" ("L'or du Rhin") will take place the end of this month at the Opéra de Nice. DE VALMOURE.

Apollo Club Concert.

THE Apollo Club gave its second concert of the season in the grand ballroom of the Waldorf-Astoria on Thursday, February 20. The club had the assistance of Miss Elaine de Sellem, contralto; Miss Frieda Stender, soprano; Hubert Arnold and Miss Margaret Wilson, violinists, and Emil Levy, accompanist. The incidental solos were sung by Frederick W. Gunther, H. Briggs Drake and W. Glasgow Greene.

Few clubs can boast of better quality of tone, the same precision of attack and the same degree of general excellence. At times, it is true, the tenors were brassy in tone and predominant in volume, and the basses correspondingly weak, but as a whole the work was very good indeed.

The club will give its third and last concert of the season on Thursday, April 10.

MUSICAL



PEOPLE

The Peoria (Ill.) Conservatory of Music has arranged for a series of popular concerts.

A vocal recital was given by Mrs. O. F. Kelsey in Watkins Hall, Dallas, Tex., on February 22.

Master Frankie Richter, a blind boy pianist and composer, gave a program at Portland, Ore., recently.

Mr. Barington, voice teacher in the Ohio Wesleyan School of Music, gave a complimentary song recital at Delaware, Ohio, on February 15.

At Galesburg, Ill., February 20, Miss Florence Mabel Capron, of the Knox Conservatory of Music, gave her graduating piano recital before a large audience.

Three musical recitals by the pupils of Mrs. J. R. Sharp and Miss Laura Sharp were given in the auditorium of the Northwest Normal School, Salem, Ore., in February.

At the School of Music, Iowa College, Grinnell, Ia., a piano recital was given by pupils of Dudley L. Smith, on Thursday afternoon, February 20, Miss Olds, Miss Bracken, Miss Thomson, Miss Beyer and Miss Kellenbarger taking part.

A violin recital was given by Robert D. Parmenter at Fort Smith, Ark., recently. Marx E. Oberdorfer was the accompanist. Both artists scored a success. Mr. Parmenter is a member of the faculty of the Bollinger Conservatory of Music.

At Kingston, N. Y., on the 18th ult., an organ recital was given in the Wurts Street Baptist Church, under the direction of William Goldsworthy, organist of the church. Miss Virginia Gildersleeve, soprano, and Charles H. Eastman, basso, both of Poughkeepsie, were the soloists.

At the Denver (Col.) Conservatory of Music, Oliver B. Howells, director, a faculty recital was given by Henry J. Kroesen, pianist, formerly of the American School of Opera, New York, and Avid Bergman, violinist, late of the Royal Conservatory, Stockholm, on February 24.

A concert was given for the benefit of the firemen's fund by members of Baylor College at Belton, Tex., recently, those participating being Miss Dorothy Frew, pianist; Mrs. Louise C. Davis, soprano; Miss Jessie Dockum, contralto; Miss Tex Adams, soprano; Carl A. A. Meiners, violinist, and Eugene E. Davis, musical director.

At St. Andrew's Church, Pittsburg, Pa., on February 23, evensong was sung by Miss Anna Gertrude Clark, Mrs. W. A. Lafferty, David Lloyd and E. L. Peterson, assisted by Miss Henriette Keil, Mrs. Gertrude Schumann Thomas, Thomas Reed and C. S. Niesen, the double quartet being under the direction of Harry O. Burkert, organist at St. Andrew's.

Mrs. M. J. Nolan and her sister, Miss Nellie F. Ryan, two well-known singers of Columbus, Ohio, have been engaged by the Hibernians of Chillicothe to give a concert at the Masonic Opera House in that city on March 17. They sing the old Irish folksongs by Moore, Balfe, Lover and other composers. Vincenzo De Santis, harpist, acts as their accompanist.

A piano recital was given by Mrs. S. S. Stearns' pupils, assisted by Mrs. Victor Duncan, vocalist, and Miss Helena Stone, harpist, at the residence of Oscar B. Wilmarth, Grand Rapids, Mich., February 21. Miss Josephine Brechting and Miss Lucile Wilmarth were the accompanists. Those taking part were the Misses Wilmarth, Collins, Alicent and Emily Hote Allen, Marguerite and Ruth

Steglich, Simpson, Friedrich, Comstock, Brechting, Gibbs, and Master Harold Wilmarth.

The Musical Festival for Wichita, Kan., next June has been postponed. The committee, consisting of James Allison, Charles Lawrence, Albert Van Zandt, J. F. Hocking, Dr. S. S. Noble, O. A. Boyle, Dr. W. A. Minnick, Bruce Griffith and Frank Payne, met recently and discussed the matter at length, and decided that it would be better to postpone it one year than to try to hold it this year. The reasons given are, first, that the time is now too short for large choruses to organize and prepare for contests by the second week in June. The second reason was that on the scale it is proposed to run the festival in Wichita there is insufficient seating capacity in any building now within the city.

Fella Litvinne.

MADAME LITVINNE has left Brussels after a series of triumphs in the "Götterdämmerung" for a visit to St. Petersburg. The Belgian critics are enthusiastic in her praise, and declare that as far as anyone can be so, she is the Brünnhilde, at once human and divine, that Wagner conceived. Her success was the happiest day of her artistic life. Some days before the premiere she said: "Sing Brünnhilde and then die!" Now she says: "Sing Brünnhilde again and then die!"

There is no more conscientious artist than Madame Litvinne. She was always the first at rehearsals, ready to take any advice, provided it was competent, careful of the gesture that would underline each phrase. She has devoted years, M. Roland de Mares writes, to studying Brünnhilde. She read, to begin, the original poem, then studied all the serious studies of Wagner, and then returned to the poem. After this second reading she "saw" Brünnhilde, and not till then did she begin to study the score. Madame Litvinne, when a child, accompanied her sister to her music lessons, and hence came her taste and passion for the art. When quite young she made her debut at the Italiens, where she sang the current repertory, and then went to Milan, Rome and Venice. Her first teacher was Mme. Barth-Banderoli, and then she studied with Maurel, but she still thought of Wagner whom her brother-in-law Eduard de Részke revealed to her, and to him she felt irresistibly attracted. She visited with the de Részkes the United States, and there she first appeared in Wagner roles. A Russian by birth, Madame Litvinne returns annually to her native country, and to her may be attributed the cessation of hostility to Wagner, and it was by the Emperor's personal request that she is now in St. Petersburg.

JESSIE SHAY.—The critics in the large cities have accorded high praise to Miss Jessie Shay. Here are extracts from Philadelphia and Baltimore papers:

Miss Shay is a charming pianist and plays with a firm, broad touch.—Philadelphia Telegraph, February 15, 1902.

Miss Jessie Shay played so well that she had to respond to repeated calls. She is young and has excellent temperament.—Philadelphia Item, February 15, 1902.

Miss Shay again proved herself a tasteful pianist, playing a bit of Bach and some more modern pieces with a bright touch and nice appreciation.—Philadelphia (Pa.) Times, February 15, 1902.

Miss Jessie Shay was heard to good advantage in the Bach Gavotte, Waltz of Moszkowski and "Allegro Appassionata" of Saint-Saëns, as well as a staccato study as an encore. Her runs are beautiful, and she plays with much expression.—The North American, Philadelphia, Pa., February 15, 1902.

Miss Shay's playing of Moszkowski's Waltz, op. 34, was brilliant and musicianly.—Baltimore (Md.) News, February 14, 1902.

Miss Jessie Shay played in a graceful, refined manner a Gavotte by Bach, a Waltz by Moszkowski and "Allegro Appassionata," by Saint-Saëns.—Baltimore (Md.) American, February 14, 1902.

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KREISLER WITH BOSTON SYMPHONY.

Fritz Kreisler was received with the usual enthusiasm when he played with the Boston Symphony Orchestra, and also at his recital. Here are extracts from the criticisms:

Kreisler was the welcome soloist on the Symphony program of last week.

Some artists who are satisfactory in a recital program are much less pleasing in ensemble work with a large orchestra, but Mr. Kreisler is not one of that kind, for his style is broad, when required, and he achieved as great a success in the Spohr concerto as in any of his recital numbers in which the violin merely has the piano for the accompaniment. So many encomiums have been given this splendid artist since the opening here of the concert season that praises now would be reiteration, and his performance calls for nothing more than a general commendation for an interpretation unusually effective, brilliant and powerful. The audience was very demonstrative and called Kreisler to the platform again and again.—Boston Globe.

Mr. Kreisler played much of the Spohr concerto very beautifully. Mr. Kreisler was recalled again and again, having aroused the heartiest enthusiasm that in years has been called forth by a violin concerto.—Boston Transcript.

Mr. Kreisler did not endeavor to magnify the work into nobility by a broad or powerful interpretation, but set about portraying its sweetness with a frank abnegation of his stronger vein of playing. As a consequence, we received a picture of gentleness and delicacy that was, to say the least, unexpected. The sympathetic tones of Mr. Kreisler won a great popular triumph, and the soloist was recalled over and over again.—Boston Advertiser.

KREISLER'S FOURTH BOSTON RECITAL, FEBRUARY 11.

Again Mr. Kreisler delighted all by the charm, the manly simplicity, the unaffectedness of his playing. To listen to Mr. Kreisler is like sitting by a running brook in a wood, so restful is his playing, so sparklingly gay, so tender, always delightful, and never for an instant sad. Whether in the sweetness of the Mendelssohn andante, the airy grace of the rondo, the breadth and dignity of the Tartini sonata, or the enchanting rhythm of the Godard canzonetta, in all Mr. Kreisler's playing, as in nature itself, there was never a jarring note. Such playing one can listen to again and again.—Boston Transcript.

Fritz Kreisler added another recital last night in Symphony Hall to his series in Boston. His program was of a somewhat popular nature, admirably arranged, and it was not until he had responded with his fourth encore that his audience were willing to retire.

Mr. Kreisler, as a violinist, certainly leaves little to be desired; his style is of the Franco-Belgian school; he is brilliant, yet he has a breadth and depth of feeling which one associates more generally with the Teutonic. His bowing especially is broad and free, his harmonics full toned and pure, his technic mastery.

The best received numbers of his program were the "Elfenfant," by Popper, the "Canzonetta," by Godard, and the Chopin mazurka, arranged by himself, which last had to be repeated. The Bach aria, his third encore, was given with a breadth of style and beauty of tone which, too, brought forth much applause.—Boston Advertiser.

Fritz Kreisler gave a violin recital last evening in Symphony Hall before a large audience, which, while not filling that vast room, would have overflowed any of the smaller concert halls.

Mr. Kreisler's playing was, as is his wont, perfectly adapted to each of the different genres represented. His beautiful, sustained tones and his fullness of feeling were shown in the andante of the Mendelssohn, the rondo of which he took (as was pleasant to hear) far more lightly and at a much more moderate pace than mere virtuosos are apt to do, and in the Tartini he preserved the quaint, uncanny general sentiment and the different individualities of the movements against the insistent, malicious, haunting trill which gives the old piece its name. The following group were all airy, fanciful, fascinating and provocative of the recalls and encore which only waited while the animated czarda was being played with its national energy and dash.—Boston Herald.

Fritz Kreisler gave another violin recital in Symphony Hall last night, which drew an audience that comfortably filled the big edifice. It was announced as going to be a popular concert, which was rather superfluous when one considers the popularity Mr. Kreisler attained with previous recitals.

For his first number he played Mendelssohn's concerto in E minor, and when he finished he was loudly applauded, having to come out and bow his acknowledgments three times. This same thing was repeated when he played Tartini's sonata, "Devil's Trill." Without this number it could hardly have been a Kreisler recital, as he is justly famed for his rendition of the selection. When he concluded it the audience again applauded him very heartily.

Yet it remained for the third number to cause those present to become wildly demonstrative. There were four selections, the last

one being a Chopin mazurka arranged by Kreisler. The first three proved delightful, but the fourth overshadowed them, and in response to the continued clapping Mr. Kreisler played it a second time.

The final number, Hubay's "Scene de Csarda," evoked the same enthusiasm, and Mr. Kreisler simply could not resist it, and was forced to play encores.—Boston Globe.

CARL LEADS THE CHEERING FOR PRINCE HENRY.

WILLIAM C. CARL, the organist of the "Old First" Presbyterian Church, and director of the Guilman Organ School, led the cheering for Prince Henry on lower Fifth avenue last Tuesday afternoon (February 25) Troop A was escorting the royal visitor and his suite, and when the troopers upon their horses turned into the avenue from Waverly place there were not many people aware that the Prince's carriage was so near at hand. When the procession reached the "Old First" Church, corner of Twelfth street, Mr. Carl, who was standing beside a MUSICAL COURIER representative, was the first to spy the kindly, beaming face of the German Emperor's brother.

"Why, here is the Prince now," exclaimed Mr. Carl in subdued tones, and at that moment he raised his hat and shouted "Hurrah!" Then the crowd saw that the Prince's carriage was riding by. Prince Henry acknowledged Mr. Carl's salutation with a pleasant smile and a bow, and several other persons cheered and the women waved their handkerchiefs.

Despite the rain the Prince rode in an open carriage, Rear-Admiral Evans occupying the seat at his side. The procession passed the church a few minutes after 5 o'clock. Mr. Carl, by the way, had been practicing at the organ for his series of Lenten concerts, when the noise from the crowds about the church attracted his attention. Last evening (Tuesday) Mr. Carl gave the first of these concerts. The assisting soloists were Lisa Delhaze Wickes, pianist, and Alfred Donaldson Wickes, violinist. These concerts are free to the public, and no tickets of admission are required.

A POWERS PUPIL IN THE WEST.—Miss May Huffsmith, a young lady of nineteen, and one of Francis Fischer Powers' Western pupils, is having great success in Kansas City, Mo., and is hoping to come to New York that she may be in her teacher's winter class here as well as in the summer class at Kansas City. The following is taken from the Kansas City Journal of February 2:

Miss May Huffsmith, the gifted young soprano, is to receive a testimonial in the form of a concert at the First Presbyterian Church, Tenth and Forest, on Monday evening, February 3. This has been arranged by the music committee of the church, and Miss Huffsmith will be assisted by the choir, of which she is a member—Charles A. Larson, baritone; Miss Byrd Fisher, contralto; George Curtiss, tenor, and Lawrence Robbins, organist, who will do piano work that evening. Others assisting will be Miss Ruby Clark, of Des Moines, contralto; Miss Maud Smith, of this city, violinist, and the popular cellist Carl Smith. Mrs. E. C. White will play the accompaniments. A brilliant and interesting program is assured, and it will be a rare opportunity to hear Miss Huffsmith again in solo. Her beautiful voice is constantly increasing in volume and power of expression. There is something pathetic and at the same time satisfying about her pure legato singing. Operatic selections seem best suited to her dramatic force and freedom. Yet the exquisite repose of her work would make her a shining success in oratorio. The voice is phenomenally smooth, apparently without flaw of any kind in the entire range of a wide register. Her high notes always cause especial admiration—they are attained with so little apparent effort and with such a poetic delicacy of intonation. This expression of her colleagues is a graceful and timely tribute to her talent. She will sing "Dost Thou Know?" "Mignon" (Thomas), "My Song" (Hahn), "My Lassie" (H. H. A. Beach), Ave Maria (Ch. Gounod), organ, piano and violin; "The Bell" (Saint-Saëns) and "Good Night, Good Night, Beloved" (Pinsuti), quartet.

REPEATS LECTURE ON "MANRU."—Walter L. Bogert repeated his lecture on "Manru" on February 20, at the studio of Mesdames Babcock and Ingersoll, in Carnegie Hall. In the illustrations the lecturer was assisted by Miss Henry, soprano, and Mr. Volkmann, tenor.

SECOND POWERS RECITAL.

THE second recital of Francis Fischer Powers' advanced pupils occurred on Friday evening last week, and notwithstanding the inclement weather a large audience gathered to hear another of these rare programs. When it was found that Miss Florence Levi and Percy Hemus were to sing, and that Miss Julia C. Allen would play the violin, the audience felt amply repaid for wading through snow and slush to be in attendance upon the affair. Mr. Powers can boast of no better pupils than Miss Levi and Mr. Hemus, and they certainly never did themselves and their teacher more credit than on Friday evening last. Miss Levi possesses a beautiful mezzo-soprano voice, and as she has in addition to this a splendid art and great personal charm, it is not surprising that she always enjoys the most signal success. Her numbers at this affair were given with a finish and style that completely captivated all present. Mr. Hemus deserves unstinted praise for his really great work. His numbers were given with an authority and grandeur that bespoke the artist.

Miss Julia C. Allen, who is head of the violin department in connection with Mr. Powers' studio, made her first New York appearance at this musicale. Her playing aroused great enthusiasm, as Mr. Powers predicted it would, and showed her to be an artist of the first water. Mr. Powers expresses his pleasure at being associated with so sterling an artist as Miss Allen, and is greatly pleased at the unusual success she has enjoyed in her teaching at his studios. Miss Allen studied with four masters—Musin, of Liège; Marsick, of Paris, and Marchot and Ysaye, of Brussels, and is the possessor of very rare violins. She is also the owner of a steel bow made by Villaume. There are but four others in existence. Miss Allen used these instruments in her numbers, and the quality of tone was bewitching. The Chopin numbers were given with brilliancy and verve, while the others displayed great versatility. Following is the program:

Where'er You Walk (Semele).....Handel
Vulcan's Song (Philemon and Baucis).....Gounod
Faithful Johnnie.....Beethoven
Adelaide.....Beethoven
Percy Hemus.
Introduction and Polacca.....Chopin
Miss Julia C. Allen.
Liebespein.....Fitznaghen
Untreue.....Fitznaghen
Barcarolle.....Fitznaghen
Miss Florence Levi.
Ihr Bild.....Schubert
Aufenthalt.....Schubert
Am Meer.....Schubert
Erkoning.....Schubert
Auf Dem Wasser.....Schubert
Wiegenlied.....Schubert
Mr. Hemus.
Berceuse.....Thomé
Gipsies.....Sarasate
Miss Allen.
Loreley.....Bungert
Sein Weib.....Bungert
Waldweh.....Bungert
Miss Levi.
The Snowy Breasted Pearl.....Old English
Pretty Creature.....Old English
Mr. Hemus.
Romance.....Simonetti
Hungarian Dance.....Brahms
Miss Allen.
Es Liegt ein Traum auf der Haide.....von Fielitz
Das Kraut Vergessenheit.....von Fielitz
Miss Levi.
O That We Two Were Maying.....Henschel
Gondoliera.....Henschel
Miss Levi and Mr. Hemus.
Accompanist, Harold Stewart Briggs.

At the next recital, on the evening of Saturday, March 8, Mrs. Sherman Stanley, soprano; George Goldsmith Daland, baritone, and Morris Powers Parkinson, pianist, will be heard.

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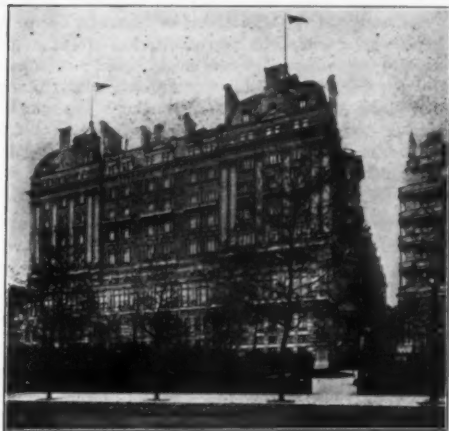
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HOTEL CECIL, LONDON.
February 15, 1902.

THOUGH his career is still only beginning, young Mark Hambourg is already gaining name and fame in London as a pianist with a future, and his recital at Queen's Hall on Saturday attracted a very good audience indeed. It is not surprising that he should be obtaining a following, for pianists with individuality are only too rare in these days, and of the hundreds of pianists who appear in the course of a year hardly one, except, of course, the few great ones of the earth, leaves any definite impression upon the mind. Mark Hambourg's playing, however, when once heard is not easily forgotten, and he undoubtedly possesses an individuality which does not fall to the lot of many pianists. His playing is pre-eminently strong and virile, and those who heard his performances of the Bach-Liszt Prelude and Fugue in A minor, or of Beethoven's Sonata in C, op. 2, No. 3, would hardly fail to admit that they were masterly.

That Mark Hambourg has his faults cannot be denied, but they are mostly of such a kind as time will cure. He is least successful in his Chopin playing, and his mistake is that he is the victim of a too great enthusiasm. On Saturday he played the Berceuse exceedingly well, displaying in it a delicate touch, a soft and rich tone and a good deal of sympathy. In the Valse in A flat, the Nocturne in B major and the A flat Polonaise, however, he was far less successful. His enthusiasm led him astray occasionally, and his performances of all three pieces lacked refinement and grace. But the roughnesses were such as could easily be smoothed down, and when Mr. Hambourg learns to take a rather more temperate view of Chopin's music his readings of it should be as interesting as are those which he gives to other composers. That he can play with infinite delicacy he proved by his performances of a group of lighter pieces, with which the program concluded.

On Monday a concert was announced at St. James' Hall by Miss Morfa Hughes and Sterling Mackinlay. Miss Hughes, however, fell ill, so Miss Decina Moore, a charming actress and singer, well known in light opera, took her place. Sterling Mackinlay is a baritone who chooses his songs better than he sings them. His voice is not at fault, for it is of good quality, though small in size. His singing, however, is unconsciously dull and he does not possess the slightest command over tone color. One of Mr. Mackinlay's peculiarities is that he is constantly discovering songs by well-known composers which everyone else has

known for years and years. Of late he has given many concerts and the program has generally contained some song by Schubert, Schumann or Chopin labeled "first performance in London," as if London had been built yesterday, or Schubert was a young and promising writer like Richard Strauss. As these songs are invariably to be found in all the well-known editions, it may safely be concluded that the honor of discovering them has not fallen to Mr. Mackinlay, and that the announcements on the programs are merely a little piece of conceit. On the same afternoon A. Corbett Smith appeared both as a reciter and as a vocalist at Steinway Hall. It is difficult to know in which capacity he was least successful.

In the evening the first of two piano recitals was given at the Salle Erard, by Rudolph Loman, the well-known organist of the Dutch Church in London. Mr. Loman is not only a good organist but he is also a very excellent pianist, a fact of which he gave ample proof on Monday. He was at his best in Bach's Prelude and Fugue in A minor, displaying in it a first-rate technic and real musical ability. His reading of Schumann's Fantasia in C, too, showed him to be an admirable musician as well as a good pianist. Miss Lucie Coenen was the vocalist.

On Tuesday afternoon Miss Ethel Barns and Charles Phillips, two very well meaning, if not exactly inspired performers, gave a concert at the Bechstein Hall.

In the evening Miss Alice Nielsen gave a big concert at the Queen's Hall, which attracted a very good audience. Her success in "The Fortune Teller," when that musical comedy was produced in London a few months ago, has, apparently, led her to think ambitious thoughts; so, abandoning light opera, she is now starting upon a career as a concert singer, and it is even rumored that she has ambitions in the direction of serious opera. She certainly has a fine enough soprano voice for the purpose, and it is well trained, but whether she possesses as yet sufficient dramatic power may be considered doubtful. She sang Mozart's "Voi che sapete" well and smoothly, and she was no less successful in Reginald Hahn's "Si mes vers," but her performance of the Jewel Song from "Faust" hardly suggested the enraptured Marguerite of the garden scene. She sang "Hear ye, Israel!" too, tamely and without paying due regard to the very dramatic character of the song. She got an encore for it, nevertheless, and gave, of all things in the world, "Way Down Upon de Swanee River," a proceeding which savored somewhat of bathos. Landon Ronald, who conducted the Queen's Hall Orchestra for this occasion only, seized the opportunity to produce a manuscript overture of his own called "A Winter's Night," a weak, thin, dull work, utterly devoid of interest either in the melodies or in their development. Concerning this overture I should like to quote an extract from the analytical notes of that unconscious humorist who sees to the Queen's Hall programs: "This overture," he says, "is the third orchestral work that Mr. Ronald has written within two years, the first being the 'Suite de Ballet,' produced at Mr. Newman's promenade concerts, and the second, a *Song Cycle*, which was performed by the Philharmonic Society, with Ben Davies as the interpreter." The italics are my own. I learn, however, on the authority of the same gentleman that Dr. Elgar has been commissioned to write a cantata for stringed orchestra for the next Leeds Festival, and that the Birmingham Chorus is already rehearsing Sir Alexander Mackenzie's new symphony.

On the same evening the Herbert Sharpe Trio gave an excellent concert at the Steinway Hall.

Ash Wednesday brought with it its customary crop of semi-sacred concerts. At Queen's Hall in the afternoon the dear old "Symphonie Pathétique," of course, found a place in the program, that being, so far as I can remember, the sixth time that that symphony, or portions of it, has been played there already this year. The rest of the orchestral part of the program was drawn entirely from "Parsifal."

In the afternoon, too, a second ballad concert took place at St. James' Hall, which calls for no comment. The St. James' Hall ballad concerts never do. In the evening the Royal Choral Society commemorated the beginning of Lent by inflicting Gounod's "Redemption" upon us. The audiences which this superficial and uninspired work attracts grow smaller and smaller every year, and it is devoutly to be hoped that the Royal Choral Society will realize some day that it would be better for Gounod's reputation if his oratorio were laid upon the shelf once and for all. Lent is, of course, a season during which we are expected to do penance, but it was surely never intended that we should go to such lengths as to sit through Gounod's "Redemption." It had a fleeting popularity in its day, but the more intimate one grows with it the more does one realize how utterly unworthy is the music of the subject. Gounod's "Damnation" would, perhaps, be a more appropriate title.

On Thursday afternoon Miss Adèle Aus der Ohe gave a piano recital at Steinway Hall.

In the evening the hall was occupied by Arthur Avedall, a tenor, who combines a beautiful voice with almost all the faults of which a singer is capable.

Friday's concerts were not interesting, consisting merely of one given at Bechstein Hall by Charles Copland and Marion Crosimet, and one at Steinway Hall by a singer rejoicing in the appropriate name of Miss Mavis Wingfield. Saturday, however, more than makes up for Friday's deficiencies, for Carrefio is playing at Bechstein Hall and Ysaye and Busoni are giving recitals at Queen's Hall. These concerts, however, the exigencies of the mail do not allow to be noticed this week.

LONDON NOTES.

Siegfried Wagner, who traveled from Bayreuth to Hanover on January 30 to hear John Coates in "Lohengrin," had been requested to do so by Madame Wagner, who has now approached Mr. Coates with a view to his appearance in Bayreuth. John Coates, who was so well received in Hanover, has been re-engaged to appear there on February 23.

Americans interested in music will be interested to learn that little Alma Stencel, the brilliant young child pianist, is shortly to make her debut in recital at St. James' Hall, and it is expected that she will repeat her successes in Vienna and Berlin.

Last Thursday's *Daily News* had the following: "Miss Alma Stencel, another débutante whom we may expect to hear next month, is a very young American pianist, who, although she is not yet fourteen, has already won success at the Berlin Philharmonic concerts, and also at Vienna, and with Kubelik at Budapest. She has studied in her native land, and has for two years been a pupil at Berlin of Dr. Hugo Mansfeldt. She is said to be a girl of great natural accomplishments."

Alfred Kalisch, music critic of the *London World* and the *London Star*, is the "mad wag with wisdom prepense."

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quoted by the "Raconteur" in THE MUSICAL COURIER of February 5. Mr. Kalisch is one of the most brilliant of the younger men who write musical criticism in this country.

ZELDENRUST IN TROY.

HERE is what the Troy newspapers said of the Dutch pianist, who has created a veritable furore wherever he has appeared:

Eduard Zeldenrust, the Dutch pianist, played before the Chromatic Club last night and aroused an enthusiasm such as only a genuine artist can inspire. Seldom has a player received so warm a reception in this city as was accorded him, and it was every bit deserved.

In every selection Zeldenrust displayed technical accomplishments that stamped him as a virtuoso of the highest rank with a musical temperament inherent and not to be acquired. The tone he produces is beautiful, his phrasing is always musical and the rhythm always good. In the Chopin group he proved himself an artistic exponent of that master composer for the piano. The waltz was given admirably, indeed perfectly, not a phrase, a turn or an accent being a shade away from precisely what it ought to be. His conception of the second movement differed from what has been made familiar by other pianists, but it detracted nothing from the musical effect. The number appealed forcefully to the audience and the applause was so spontaneous and hearty that Zeldenrust was impelled to repeat it. In "Isolde's Liebestod," from Wagner's "Tristan und Isolde," as arranged by Liszt, the effects both of color and contrast were splendid and the number ranked with the best on the program. Schubert's "Theme and Variation" was played in a manner that invested the recurring melody with new beauties at each repetition, while Mendelssohn's "On the Wings of Song" was given an exquisite interpretation. The heavier numbers were played with dignity. Zeldenrust's greatest charm lies in his true and earnest musicianship.—Troy Daily Press, February 7, 1902.

It is within the bounds of truth to state that such a stupendous technic as Zeldenrust possesses has never before been exploited in this vicinity. There is never a moment but the listener is astounded at the supreme power, fabulous touch, dynamic elasticity, clarity and sincerity of this performer. In all he undertakes Zeldenrust rises to marvelous heights. Bach's fugues are the real test of the intellectual side of any performer, and it was here that Zeldenrust satisfied entirely. He is not an emotional player. But no matter the composer, be it Schubert, Mendelssohn, Chopin, Liszt or Beethoven, he interprets them in his own way, meeting every demand and convincing his hearers that they are listening to one of the world's greatest artists.—Troy Northern Budget, February 9, 1902.

Eduard Zeldenrust, the famous Dutch pianist, gave a recital last night at Y. M. C. A. Hall, Troy, the third in the Chromatic Club's series. The program included Beethoven, Schubert, Bach, Chopin, Wagner, Liszt and Mendelssohn numbers, with many encores from an appreciative audience. Zeldenrust is a small, intense personage with a very earnest and genuine art. He pleased his audience most in the Schubert number, the Chopin waltz and the brilliant finale, receiving encore after encore.—Troy correspondent Albany Argus, February 7, 1902.

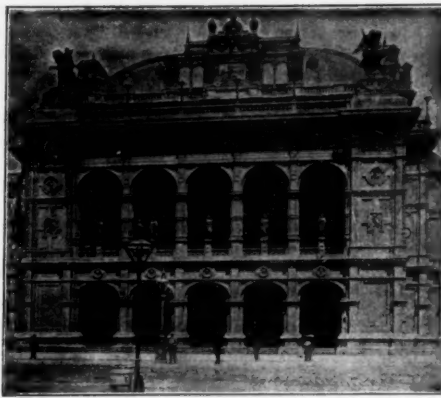
Robert Tempest's Concert.

UNDER the patronage of a number of ladies well known in social and musical circles, Robert Tempest gave a successful piano recital February 26 in Griffith Hall, Philadelphia, Pa. His selections ranged from John Sebastian Bach's Fantasia Chromatique et Fugue all the way to Chopin. Mr. Tempest has not only a fair mastery of the technic of piano playing, but is also a conscientious and sympathetic interpreter.

Signorina Leontina Dassi, contralto, and Jules Falk, violinist, who were accompanied on the piano by Edith Mahon, assisted.—Philadelphia Ledger.

MAXSON'S "STABAT MATER."—Rossini's work had its annual performance at Organist Frederick Maxson's Central Congregational Church, Philadelphia, February 16, with Mme. Emma Suelke, soprano; Kathryn McGuckin, alto; Joseph Smith, tenor, and John P. Leigo, bass. An appreciative audience of 1,500 people attended, several hundred being turned away.

MISS MANSFIELD HAS RESIGNED.—Miss Mary Mansfield, who has been the soprano soloist at the Temple Emanu-El for nearly eight years, has resigned her position in the choir.



VIENNA, FEBRUARY 10, 1902.

THE "Feuersoth," by Richard Strauss, received its first performance at the Vienna Opera on Wednesday, January 29, under the magnetic baton of Mahler. The composer was present in the audience, and called up on the stage to receive an, even for Vienna, extravagant ovation. The poor man was made quite weary by recalls, but he came out obligingly and bowed till the storm subsided. Why this fearful enthusiasm? If the audience really understood the "Feuersoth," and could give their understanding and enjoyment a more tangible form than mere shrieking, clapping of hands and stamping of feet, they would confer a great favor on feeble minds, who frankly admit that they do not grasp the meaning of this new Straussian rhapsody.

If anyone can and will explain the "Feuersoth" to anyone else, the first anyone will be the benefactor of the second. For what have we here? A magician, who can at will extinguish all light and fire and as easily call them into existence again, who allows himself to be duped by a maiden distinguished more for vanity than common sense. This man of might is placed in the humiliating, not to say dangerous, position of dangling in a basket outside said maiden's window. His powers seem to be somewhat ill balanced. From his swinging rostrum he addresses an assembled and jeering multitude in a long psychological oration, in which, no doubt, everything is fully explained. Lucky he who can comprehend. Wolzogen and Strauss together have out-Wagnered Wagner. For tediousness of situation, for the accumulation of disquisitionary details, which add nothing to the plot, but distract attention to the point of obliterating the main impression, commend me to a German opera. ("Sing gedicht" (sung poem) Strauss calls his.) The "Romeo and Juliet" scene, with all balcony appurtenances, is not ugly; little as far as scenic effect or music goes; but the art of simply accompanying a melody seems to be fast becoming a lost one. The so-called Italian models of the plain tonic and dominant kind are after all not such a bad school. When a composer has found something better—all hail to the discoverer! But as long as he has found nothing at all, let him not impose his hopeless striving for newness on a forbearing public. There is something refreshing in the frank hisses of an Italian house. For Vienna, the most indignant listener is condemned to silent suffering.

Some passages of the "Feuersoth" are impressive. When the tempest is unchained, and Strauss uses the full orchestra, he makes a noise that, as noise, is very fine, and admirably expresses the meaning of the text, the horrible sensations of the townspeople doomed to cold and darkness. But those frequent and demoniac shrieks of an unsustained woodwind, those animal grunts from the bass, their portent is by no means clear.

In general, the cast was good. Frl. Michelek took the part of Diemut; Herr Demuth that of Kunrad. The mise-en-scène was excellent, of course. Perhaps for the consolation of obscure persons the management had considerably put on an afterpiece, the brilliant ballet, "Rouge et Noir." Frl. Sironi, whose recent illness has not impaired her extraordinary technic, distinguished herself by several artistic pas seuls, and received the deafening applause which always follows her performance.

The fourth of the Rosé Quartet series was well attended, notwithstanding the fact that the week was overcrowded with attractions. Arnold Rosé is that rara avis, a first violin who is enamored more of music than of self, and who is artist and musician enough to allow no undue and continually offensive predominance of any part, not even of his own. He has obtained from his men an exceptionally good balance of tone and a fine ensemble of tempi and coloring. The massive fortes and full pianos are produced with orchestral effect. Every member of the quartet seems to enjoy the music he undertakes to play, and the four are a cause of true enjoyment to all who hear them. The first number on the program was the E flat Quartet, by Hugo Braun (still in M.S.). The composer is evidently not in love with ugliness; his work has that one so often lacking requisite—beauty. The Andante, a movement of broad, soulful cantilenas and admirable passages, with dramatic climaxes, will always appeal to an audience. The author is not one of those who fall into the abyss prepared by Richard Strauss for all who attempt to soar after him, without the permission and warrant issued by nature herself—a pair of good strong wings. Herr Braun's is music, not noise or a restless striving after unattained and unattainable effects. The Scherzo and Rondo Finale of his E flat Quartet are worked out in fugue style, the interesting figures being introduced for musical, not scholastic reasons. Each movement has a distinct meaning and rich artistic worth. The composer was loudly clamored for and, appearing, enthusiastically greeted between the numbers and after the close of his composition.

Prof. B. Epstein, whose name recalls conservatorium internecine disturbances, took the piano part of the E flat Beethoven Trio, op. 70.

Martinus Sieveking gave a concert in Grosser Musik Verein Saal on Tuesday, January 28. He played the Rachmaninoff and the G minor Saint-Saëns Concertos, with orchestral accompaniments, and a number of solos. "The Angelus," by Sieveking, and his brilliant arrangement of a Bach Prelude received a large share of applause. The graceful Moszkowski Minuet was tastefully played and deserved repetition; but M. Sieveking, disdaining appreciation, resolutely proceeded to the "Moto Perpetuo," by Weber, and revelled in finger gymnastics. No surer way to the Viennese heart! The audience were dazzled, and won, and could with difficulty be persuaded to allow the artist to retire for a few minutes' rest before attacking the second concerto.

The introduction of the Saint-Saëns G minor was played à la Bach—majestically, and in an enlightened contrapuntal spirit. The whole first movement was given, and I may add received with enthusiasm. The tempo of the Scherzo was very much to my liking. Some pianists take it at breakneck speed. There seems to be no good reason for this. If they wish to display agility they have ample opportunities in the last movement. Sieveking wisely availed himself of these, but he did not try to convert the charming middle movement into a meaningless finger and wrist study à la Czerny. For this does he deserve a sincere vote of thanks.

In general, M. Sieveking does not make public exhibition of other than pianistic virtuosity. On the night of the 28th he did, however, indulge in some hand and head



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H. E. KREHBIEL, in *New York Tribune*, January 8, 1902.

"A pianist of force, authority and strongly developed individuality."

F. N. R. MARTINEZ, in *New York World*, January 8, 1902.

BALDWIN PIANO USED.

directing toward the orchestra. Considering the disastrous Viennese experiences of others artists, he can scarcely be blamed for having taken some slight precautions. But in justice to Herr Prill, who led the orchestra, it must be said that he differs from his brother directors. He believes in, and does his best to secure, unity between soloist and orchestra.

The revival of "Troilus and Cressida" in Gelber's adaptation for the German stage has aroused considerable interest here. The Burg Theatre is regularly sold out, days in advance, for the evenings that the drama is billed. The *Zeits* and the *Tagblatt* have published interesting feuilletons on Mr. Gelber's work and the difficulties he has overcome before presenting this almost forgotten Shakespearean play to the public. His is far more than a mere translation, and his labor has been one of enthusiasm and love.

G. S. L.

Amy Murray.

FOLLOWING are extracts from newspaper reports of the Scottish recitals given by Miss Amy Murray: Perhaps the most novel part of the program was the singing of two songs in the Gaelic language to the accompaniment of the "clarsach" or Highland harp. Miss Murray then told several stories of the life of the fisher folk of Newhaven, and retired for a few moments, soon returning in the dress of a fishwife, with the fish creel, and singing "Callers Herrin'," crying the fish just as the fishwives do in the streets and markets of Edinburgh. In concluding Miss Murray asked all to join in singing "Auld Lang Syne," which they did with a will, and the evening closed in true Scottish fashion.—The Daily Republican, Johnstown, N. Y., January 17, 1902.

Miss Amy Murray gave her "Evening of Scottish Song" before the Kosmos Club and its friends last night. She sang several of the old ballads which have come down from the days of Scottish minstrelsy, when songs were transmitted by ear and memory; two Highland love songs in Gaelic, more familiar songs by Burns, "Young Lochinvar," to which she has adapted an old Scotch air, and the famous "Callers Herrin'."—Brooklyn Daily Eagle, February 12, 1902.

Miss Amy Murray entertained a highly appreciative audience in the Institute Auditorium Friday evening with her Scottish songs and well-told bits of history connected with them.

But it was in the forceful dramatic power with which this charming lady sang Scotland's heroic songs and the stirring romances of her ancestral tongue that she excelled. Her singing of "Young Lochinvar" will long be remembered as an intensely dramatic and artistically rendered number of a most excellent program. Miss Murray's voice retains all its old-time range and sweetness, while her power of expression and portrayal of character has vastly improved.—The Dispatch, Warwick, N. Y., February 12, 1902.

THE NEW SONG, "BUBBLES."—Berenice Thompson's new song, "Bubbles," which is written more in the popular vein than the music of the "Three Songs from Some Verses," is just being brought to the attention of musicians. Miss May Adele Levers, a Washington girl, with a soprano voice of rare quality, says of "Bubbles" in a letter:

"I have tried it and think it exceedingly pretty."

Singers may obtain a professional copy of "Bubbles" by sending stamp and program to Mrs. Berenice Thompson, care of THE MUSICAL COURIER.

TENOR STRONG'S RE-ENGAGEMENTS.—Edward Strong has been re-engaged, as has the entire quartet, at the Fifth Avenue Presbyterian Church. He has also been re-engaged for the two weeks of August 8 to 28, at Chautauqua, this being the direct result of his good work of last year.

DAHME-PETERSEN'S "RIP VAN WINKLE."—Planquette's comic opera was given under the able direction of Mr. Dahme-Petersen, at Schenectady, N. Y., last week, and the *Daily Union* devotes a column to the performance and in praise of the conductor.

Richard Burmeister's Triumphs in a Recital Tour in the South and West.

SELDOME has Mr. Burmeister met with such success as he did on February 13 in Chicago at his piano recital. The program and its execution were admired by a most critical audience, which gave an ovation to the pianist-composer. Atlanta, Birmingham, Ala., and Cincinnati were not behind in their appreciation of Mr. Burmeister's art, which seems to grow every year. Following are some newspaper clippings:

Mr. Burmeister is one of the few piano virtuosos that one never hears without regret—at not hearing him with more frequency. To begin with, he has a personality that would be pleasing if only by reason of its modesty, and, to go on with, he plays with a passion and tenderness that give a fine color to compositions that would be tame and profitless in less capable hands. Mr. Burmeister commands attention by his presence, and the applause comes spontaneously by sheer force and circumstance of his admirable work. The great romance of his life (of which no outsider may profanely speak) is observable in the increased intensity with which he now endows his ministrations at the keyboard. His program yesterday afternoon was in the main severe—being built, evidently, on the design of displaying virtuosity before anything else.

The Bach-Liszt number is a whirlwind, so to speak, transfixing the auditor with maze after maze of swift transpositions and dazzling exposition of gymnastics in technic. Mr. Burmeister is possessed of a double handful of long, nervous fingers, which seem, at times, to grasp the entire keyboard and bring from it every known sentiment that ivory and strings are capable of expressing. If criticism can justly be passed upon one so capable it would be in his sometimes almost continuous use of the loud pedal. It is over-enthusiasm, maybe, but it is a fault that confuses the student's intelligence. In the Liszt arrangement of the trio of songs Mr. Burmeister was at his best. The Chopin fragment was exquisite. In the Schumann sonata there were more fortissimos, with the loud pedal persistent. But the Scherzo was worth going miles to hear.

The second part of the program was practically an ovation for the performer. His own "elegy" brought him a double recall, and the Liszt "Pester Carnival," in which his superb command of octaves is demonstrated among other things, left his audience pleasantly stunned—or the next thing to it.—Chicago Inter Ocean.

Mr. Burmeister, while not a strongly individualized or especially inspiring pianist, is a player who can justly call many pianistic virtues his own, and who may be charged with but few vices. His mastery of the mechanics of his art is such as enables him to perform with clearness, accuracy and effectiveness such taxing selections as he offered yesterday. His technic includes also the valuable element of a tone that is unusually soft and singing when heard in cantilena passages, and his musicianship and his emotional powers are such that all he does is plastic and clear and at no time devoid of a degree of warmth and sentiment.

The Liszt transcriptions were admirably given, the Mendelssohn song being especially notable for the tonal beauty that characterized it. The Schumann Sonata was read with enjoyable virility and spirit, coupled with considerable fantasy and sentiment. The air was particularly beautiful in the poetry and tonal loveliness with which it was played.—Chicago Tribune.

To an audience composed of musicians and students of music for the most part Richard Burmeister, the pianist and composer, gave a recital in Music Hall, Fine Arts Building, yesterday afternoon. When last heard in Chicago Mr. Burmeister was soloist in several concerts of the Chicago Orchestra. At that time he made it manifest that he was a pianist of high attainments, and his playing yesterday strengthened the impression made upon the occasion of his first visit. The program was one of exceptional merit. Each of the eight numbers had been selected with especial care, and the result was as enjoyable as it was artistic. The Bach-Liszt variations on the basso from the "Crucifix" of the B minor mass was played with reverence and sympathy, as was also the Liszt "Benediction of God in Solitude." Having been a pupil of Liszt, Mr. Burmeister has inherited all the great traditions of the Liszt school and added to them a certain touch and delicacy of his own. The recital gave the audience an opportunity to judge Mr. Burmeister both as a pianist and composer, one of the numbers being "An Elegy," composed by himself. The piece was played admirably and was enthusiastically encored. As in the other compositions of Mr. Burmeister, "An Elegy" is stamped by his remarkable personality. His work throughout the recital showed conception and fine technic, and the

much sought after singing tone is unmistakably perfect.—Chicago Chronicle.

The entire recital was singularly free from that bane of all concert rooms—the encore. Only when the recital was over and Burmeister had finally disappeared from view did the people seem to realize that possibly they had not fully improved the opportunity. Then they asked a farewell number, and, having had their wish gratified, they left Burmeister to speculate regarding Chicago audiences.

Burmeister ushered himself in with the Bach-Liszt variations in the basso continuo of the B minor mass, in which he dealt out allopathic doses of ponderous chords and bravura—features of the afternoon's performance.

A profound, scholarly player, Burmeister at once invites the consideration of the earnest thinkers.

The Mendelssohn "On Song's Pinions" was given with a singing legato and fine sense of tonal gradations; the Chopin "Maiden's Wish" with rather more deftness and sprightly touches than he displayed elsewhere.

The seldom heard Schumann F sharp minor sonata, by far the most exacting in its musical and technical demands, was performed in a manner indicating a considerable degree of intelligence, and stamped Burmeister as a pianist of worth, who thoroughly grasped and made clear all the enormous possibilities and grandeur of this noble work.—Chicago American.

With due regard to Richard Burmeister's pianistic ability, it must be admitted that the most striking feature of his recital in Music Hall yesterday afternoon was the program, which will be long remembered as containing fewer musical "chestnuts" than any heard here in many a day or year for that matter. How account for the fact? Or was it all a mistake?

As far back as memory carries Chicago patrons of music have been accustomed to listen in patience to Liszt's "Second Rhapsody," Schubert's "Military March" and a few other hackneyed back numbers interpreted with varying degrees of proficiency from the college student all the way up to and including Paderewski, with exceptions in favor of Godowsky and occasionally Sherwood. At last one lone "outsider" appears who thinks it worth while to present us with something which, if not entirely new, has at least not been strummed to the point of intolerance by every student of the piano.

Schumann's Sonata in F sharp minor, op. 11, was a grateful work, not often undertaken, perhaps, because it requires some hard work to prepare it. Mr. Burmeister was equal to their technical difficulties. Indeed, his power of endurance was severely taxed throughout the recital with a heavy program. The aria from the Sonata gave the pianist an opportunity to display a good tone quality, delicacy of feeling and considerable poetic temperament. One of the pianist's own compositions, called "An Elegy," was much enjoyed, and received an encore. The Strauss-Schmitt Valse, from "The Bat," was brilliantly rendered, and as closing numbers Liszt's "Benediction of God in Solitude" and "Pester Carnival"—two widely differing compositions—were presented. After these the audience showed no inclination to leave until an encore was granted.—Chicago Daily News.

Francis Rogers.

FRANCIS ROGERS, the baritone, whose work this season justly entitles him to a high ranking among our ablest native singers, gave a song recital at the Odeon Recital Hall, St. Louis, on February 19. The St. Louis *Globe-Democrat* wrote next morning:

Mr. Rogers set for himself a severe task, giving no less than twenty-three songs in succession, with three short intermissions. The program was unrelieved by offerings of other sorts. That he succeeded in holding the willing attention of his hearers to the end testified to his excellence as an artist. Mr. Rogers is a finely educated man, being a Harvard graduate, and is specially skilled in the subtleties of his profession. He possesses a highly cultivated voice, the tone of which is full, even, musical, and readily adapted in character of expression to the nature of the selection he is interpreting.

The songs of a devotional character were given with reverent and true feeling; the sentimental ones with honest sentiment; the light and joyous ones with lively expression; the dramatic ones with requisite fire and force. In the seven gypsy melodies by Dvorák (which cycle, it is believed, has never before been sung here in its entirety) Mr. Rogers gave special pleasure. These seven, though all partaking of a weird and more or less melancholy character, are still strongly contrasted. They made a decided impression last night, and their repetition will be awaited with pleasure. They will bear further acquaintance.

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Brooklyn Institute Song Recital.

MUSIC by Germans of the classic and modern schools made up the program of the third song recital given by the Brooklyn Institute last Thursday evening, in what is announced as "The New Year Series." The singers were Mrs. Marie Zimmerman, Mrs. Stein-Bailey, Ellison van Hoose and Julian Walker. The composers included Mozart, Novacek, Brahms, Carl Dientzbach, Richard Strauss and Hermann Hans Weitzler, the last named a resident of New York. Mr. Wetzler was also the pianist for the evening, and while he played no solos the accompaniments of most of the songs were difficult, and therefore his assistance entitled him to more consideration than is usually allotted to an accompanist. The quartet of singers were heard first in a Terzetto by Mozart, "Blow Gently, Ye Winds," and in singing this the four artists showed all the good qualities expected of singers of their rank. Each of the four singers was heard in a group of novelties. Mrs. Zimmerman sang three songs by Ottakar Novacek, a Hungarian composer, who died in New York in 1900. The English titles of the songs, which, by the way, she sang in German, were "Behold, as in the Moonlight," "Now is the Almond Tree Bedecked" and "Hark to the Carols of the Birds." These songs are modern in construction and charmingly written. Mrs. Zimmerman sang them delightfully. Mr. Van Hoose sang in heroic style three good songs by Carl Dientzbach, a young German composer. The German and English titles of the Dientzbach songs are: "Es schauen die Blumen alle" ("The Greeting of the Flowers"), "Mein Herz gleicht ganz dem Meere" ("My Heart is as the Sea") and "Osterglocken" ("Easter Bells").

As Mr. Wetzler was present, particular interest was centered in his four songs, sung with manliness and sincerity by Mr. Walker: "An die Entfernte," from op. 2 ("To the Distant Beloved"); "Volkslied" ("Folk song"), "Bannockburn" and "Killiecrankie," from op. 3.

Mr. Wetzler is very happy in his style of composing, showing above all invention and spontaneity. "To the Distant Beloved" is highly romantic in character. The "Volkslied" is a little gem which should become popular with lieder singers, both here and in Europe. As words for this clever setting Mr. Wetzler chose Heine's charming poem, "Gruss," for which Mendelssohn and other composers have written melodies. "Bannockburn" has a Scotch coloring and "Killiecrankie" recalls a gathering of the old Irish clans. Mr. Walker's singing of "Killiecrankie" was quite inimitable, and he was compelled to repeat this stirring characteristic song, and composer as well as the singer received enthusiastic recalls. With Mr.

Wetzler at the piano the quartet of singers gave a capital performance of Brahms' "Gypsy Songs," op. 103 in that composer's published works. In point of excellence as well as in the matter of time this song recital was a model. The concert was over at 9:45, and everyone left the hall refreshed after hearing just enough music for one sitting. Long programs have been the bane of our musical existence.

The last concert in this series will be given Thursday evening, March 27, by Plunket Greene, the Irish baritone, and Miss Mary Williamson, pianist.

GOETZ HISTORICAL SONG RECITALS.

During the past fortnight Miss Margaret Goetz, of New York, gave three of her instructive song recitals in Brooklyn, two at the Montauk Club, on Eighth avenue, and one at the home of Mrs. Frank M. Lupton, of St. Marks avenue. Miss Goetz possesses a sympathetic mezzo soprano voice. She prefaces her songs with brief analytical descriptions, and altogether has done in a quiet womanly way much to make the historical significance of the classic lied as well as the folksong better known in the community. The recitals at the Montauk Club were given in the mornings, Tuesday, February 18, and Thursday, February 27. The programs follow:

FEBRUARY 18—FOLKSONGS OF VARIOUS NATIONS.

Minnelied	.....1460
The Coolin	.....Old Irish
Kau Fra Hallingdalen	.....Norwegian Shepherd Song
Cecilia	.....Flemish Shepherd Song
Mon Petit Cœur Soupire	.....Old French
La Habanera tu	.....Cuban
My Brown Boy	.....Hungarian
Jos Muntutini	.....Flemish Dance Song
Barbara Allen	.....Old English
Madele Ruck	.....Swabian
Neckens Polska	.....Swedish
I'm Wearin' Awa'	.....Old Scotch tune
La Vera Sorrentina	.....Neapolitan Canzonetta
Die Lorelei	.....Rhine Legend
Kitty of Coleraine	.....Modern Irish
Unterm Machandelbaum	.....North German

FEBRUARY 27—THE SONGS OF SCHUBERT.

Fremd bin ich Eingezogen.
Der Lindenbaum.
Courage.
Who Is Sylvia?
Aufenthalt.
The Secret.
Death and the Maiden.
Hark! Hark! the Lark.
Erking.
Whither?
Der Neugierige.
Ungeduld.
Thranenregen.
Mein.
Jealousy and Pride.
The Brook's Lullaby.

Miss Goetz is to be congratulated for singing a number of the Schubert songs in English. Naturally, she sang the Shakespearian numbers like "Who is Sylvia" and "Hark, Hark, the Lark!" in the original English, but she also sang excellent English translations of five songs in the cycle of Mueller Lieder, and thus gave her audience a better understanding of these fascinating songs and the romantic text. The writer prefers to hear all songs sung in the original, but if we are to progress musically as a nation, singers and musicians generally must concern themselves more seriously about our native composers and their works. How-

ever, no one can object to a good English translation of a German or French song, particularly when it happens that an entire program is devoted to a single composer.

Miss Goetz gave her recital at Mrs. Lupton's residence, Monday evening, February 24, and on that occasion she sang a number of songs by American and English composers. Foote, MacDowell, Nevin, Parker, Chadwick and White were upon her list. The subscribers for all three recitals were women prominent in Brooklyn society. Mrs. Walker P. Long played the piano accompaniments with understanding and sympathy.

FREDERIC REDDALL'S RECITAL.

At the Pouch Gallery, on Saturday afternoon, March 1, Frederic Reddall gave the third recital of the concert season and the thirty-first in the series. The assisting artists were Miss Margaret Abresch, concert pianist, and Arthur Melvin Taylor, violinist. Three new pupils were introduced: Miss Sadie Abraham, soprano; Spencer DeGoliere, baritone, of Bradford, Pa., and Miss Mabelle Williams, from Indiana, a most promising contralto; Miss Frances Oldenburg also sang. Spencer DeGoliere proved himself the possessor of a sympathetic and intensely dramatic voice; a fine career may be predicted for him. Miss Abraham sang a group of songs in very charming fashion; her voice is pure lyric soprano, evincing careful teaching and artistic finish. Miss Mabelle Williams will undoubtedly make a career in church and concert. She has a true contralto voice of considerable resonance and power. Her rendering of Watson's "Spanish Gypsy" was all that could be desired. The best of the afternoon was heard in an aria from Gounod's "Irene" and in a duet with Mr. DeGoliere; needless to say that he sang well. The full program was as follows:

Fantaisie, op. 49, F minor	.....Chopin
	Miss Abresch.
Ballad, My Lady's Bower	.....Temple
	Mr. DeGoliere.
Violin soli—	
Salut d'Amour	.....Elgar
Melody (MS.)	.....Taylor
Hungarian Dance, No. 5	.....Brahms-Taylor
	Mr. Taylor.
Songs—	
The Little Dustman	.....Brahms
The Little Red Lark	.....Irish folksong
The Letter	.....Ingraham
	Miss Abraham.
Aria, She Alone Charmeth My Sadness	.....Gounod
	Frederic Reddall.
Bolero, The Spanish Gypsy	.....Watson
	Miss Williams.
Piano soli—	
Aufschwung (Soaring)	.....Schumann
Romance No. 2	.....Schumann
Widmung (Dedication)	.....Schumann-Liszt
	Miss Abresch.
Recitative and aria, I Will Extol Thee	.....Costa
	Miss Oldenburg.
Songs—	
'Twas May	.....von Fielitz
I Would Teach Thee	.....von Fielitz
A Bower I Will Build Me	.....von Fielitz
	Mr. DeGoliere.
Fantaisie, Cavalleria Rusticana (MS.)	.....Taylor
	Mr. Taylor.
Duet, The Minstrel and His ChildWeidt
	Mr. DeGoliere and Mr. Reddall.
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sical at her studio in the Pouch Gallery, Tuesday afternoon, February 25. The program speaks for itself:
Sonata, op. 12, No. 2, violin and piano.....Beethoven
Miss Florence Austin and Mrs. Beardsley.

Soprano—
Liebesglück.....Spicker
An Open Secret (by request).....Woodman
Miss Genevieve Brady.
Recitation, As the Moon Rose.....Rose Maxwell.

Violin—
Paroles du Cœur.....Massart
Mazurka, op. 14, No. 2.....Musin
Miss Austin.

Baritone—
To Anthea.....Hatton
Der Wanderer.....Schubert
Don Juan's Serenade.....Tchaikowsky
John C. Dempsey.

Ballade and Polonaise.....Vieuxtemps
Miss Austin.

The movements from the Beethoven Sonata were most musically played by Miss Austin and Mrs. Beardsley. The vocal numbers by Mr. Dempsey and Miss Brady were enjoyable, and both singers were cordially applauded. Mr. Dempsey reversed the order of his group, singing first the "Don Juan Serenade." The violin solos by Miss Austin added to the attractiveness of the program, and the recitation by Rose Maxwell, a little girl, fitted nicely into the musical features. Mrs. Beardsley played the piano accompaniments with musicianly skill. J. Charles Kunz, an advanced pupil of Mrs. Beardsley, who happened to be present, was invited to play several piano solos, and he responded with a Chopin Prelude and Waltz, revealing in both the fine training of the Beardsley studio.

TOPPING RECITAL AT WISSNER HALL.

Miss Minnie Topping, a professional pupil of Richard Burmeister, gave a piano recital at Wissner Hall Saturday evening, March 1, assisted by Mrs. Theresa Elsmann, soprano, and Richard Ridgely, baritone. Miss Topping's playing is notable for a warm musical tone, breadth of conception and a highly developed technic. Her numbers included the following:

Rhapsody in G minor.....Brahms
On Wings of Song.....Mendelssohn-Liszt
Perpetuum Mobile.....Weber
Etude in E major, op. 15.....Chopin
Dedication.....Schumann-Liszt
Concerto in G major (first movement).....Beethoven
Miss Topping.

Second piano accompaniment, A. G. Crawford.

Margaret at the Spinning Wheel.....Schubert-Liszt
Hark, Hark, the Lark!.....Schubert-Liszt
Erkling.....Schubert-Liszt
Miss Topping.

HENRY SCHRADIECK'S PUPILS.

Henry Schradieck, the violinist, and one of the greatest violin teachers of the country, continues to illustrate by living in Brooklyn that the mountain occasionally "comes to Mahomet." Pupils from all over the United States come to Brooklyn to study with this distinguished teacher. Mr. Schradieck also has a big class in Philadelphia. Two Schradieck pupils played at a recital in Wissner Hall last Wednesday evening. Miss Lucille Billingsley played the violin part of the Mozart Sonata in E minor, for piano and violin, the piano being played by Miss Johanna Wolz. Thomas Ball Couper, accompanied at the piano by Mrs.

William Couper, performed as violin solos "Regrets," by Vieuxtemps; Mazurka, by Mlynarski, and Mazurka (Obertass), by Wieniawski. Both pupils show the results of studying with a master.

UNION LEAGUE CLUB MUSICAL.

The Listemann Trio, consisting of Paul Listemann, violin; Franz Listemann, cello, and Miss Ellen Berg-Parkyn, pianist, and Miss Mary Mansfield, soprano, appeared at a musicale given last Thursday afternoon by the Brooklyn Union League Club. Franz Listemann, the cellist, also played solos in addition to the ensemble numbers, and all were greatly enjoyed by the audience of women, invited as guests of the club.

BROOKLYN SAENGERBUND MATINEE.

Louis V. Saar and Miss Frieda Stender assisted in the program given at the Brooklyn Saengerbund last Sunday afternoon. Miss Stender sang a group of Mr. Saar's beautiful songs, which have been reviewed by THE MUSICAL COURIER. Mr. Saar played a group of his own interesting piano compositions, and also played the piano part of the Schumann Quartet for piano, violin, viola and cello, Messrs. Bauer, Wilhelms and Laser performing the violin, viola and cello parts.

ANNOUNCEMENTS.

The Hanchett lecture-recital, given Monday afternoon at Adelphi College, will be reported in next week's MUSICAL COURIER.

The choral numbers to be sung at the Arion concert at the Academy of Music Thursday evening, March 13, will include a number of songs not heard here before. The soloists will be Emma Juch and Bertha Bucklin, the violinist.

Hugo Troetschel will be the organist of the concert, and Isidore Luckstone and Florestan Domascheditz the pianists.

The Brooklyn Institute announces a special piano recital by Mrs. Beach, the composer-pianist, at Association Hall, Tuesday evening, March 18.

James H. Downs, the musical director of the Choral Art Society, has arranged an unusual program for the second concert of the season, to be given Thursday evening, March 20. The following numbers will be sung:

LENTEN.

Miserere.....Allegri
Crucifixus.....Lotti
Father, Into Thy Hands.....Gounod

EASTER.

Terra Tremuit.....Palestrina
O Filii et Filiae.....Leising

SPRING.

Fair Daffodils.....S. P. Warren
Take Heed, Ye Shepherd Swains.....De Pearsall
Stilly Night.....Brahms
The Nightingale.....Rheinberger
Great Love of God.....De Pearsall
Madrigal.....De Pearsall

HATTIE SCHOLDER.—Salvator Di Grazia is arranging for a tour for Hattie Scholder, the young pianist. Mr. Di Grazia may be addressed at 76 Withers street, Brooklyn, N. Y., for terms and open dates.

Mrs. Hadden-Alexander's Musicales.

AT the Powers-Alexander studios, Carnegie Hall, Mrs. Hadden-Alexander held an informal musicale at home on Saturday evening, February 15. Piano selections were given by the following pupils: Miss Frances Perley, Miss Lulu Walton, Miss Molly Palmer, Mrs. Grovenor Curran and Earl Scott. At the close of these numbers Charles Charters recited several monologues with excellent effect, and Mrs. Alexander delighted her friends by playing any number of good things, among them four MacDowell compositions, the Valse Etude, by Saint-Saëns, and Liszt's Rhapsodie No. 12.

A pleasant feature of the evening was the presence of Mrs. Charles Graefe (née Katharine Dorn), of Sandusky, Ohio. Mrs. Graefe before her marriage studied for two years in Berlin with Julius Hey, the vocal teacher and friend of Wagner. Mrs. Graefe's contributions to the program were greatly enjoyed. They were three songs by Beethoven, two from "Egmont," the poems by Goethe, together with the "Freudvoll und Leidvoll." Later she gave Schumann's "Widmung," with the Liszt transcription of the song as accompaniment, played by Mrs. Alexander.

The next students' musicale will be given Saturday evening, March 1.

DR. HENRY G. HANCHETT.—The Interpretation Class which Dr. Hanchett is conducting at present engaged in an examination of Beethoven's Sonata in B flat, op. 22, and Saran's Fantaisie-Sonata, op. 5, at its last meeting. Questions of touch and phrasing and the methods of making these most significant received the usual measure of attention, but interest centred on the individualizing of voices and special pedal effects, a good deal of instruction being derived also from the treatment of long lasting diminutos. The Saran Fantaisie turned attention to analysis with peculiar force, and the wonderful variety and interest the work gives to a small motive by using it as the basis of all four movements, alike in subjects, developments and episodes, was a revelation to the class of artistic skill of the very highest order in a comparatively little known composer. Dr. Hanchett's original and thorough ways of getting at the heart of the matter and bringing out the importance of details often neglected caused the time to slip away almost unperceived. At the next meeting works of Schumann, Weber and Mendelssohn will be played and examined.

THIRD MORGAN QUARTET CONCERT.—Mrs. Henry W. Poor's home, in Lexington avenue and Gramercy Park, was the scene Wednesday afternoon of a concert by the Morgan Chamber Music Club. The Morgan String Quartet was assisted by Fritz Kreisler, Herman Hans Wetzler and other well-known artists, and there was a large attendance of the members of the club, who include Mrs. Seth Barton French, Mrs. Stephen Pell, Mrs. Henry F. Dimock, Mrs. Stanford White, Mrs. Robert Abbe, Mrs. J. West Roosevelt, Mrs. Hilborne L. Roosevelt, Mrs. Edward J. Berwind and Mrs. John E. Cowdin. The next concert of the club will take place on March 12 at the house of Mrs. J. W. Miller, while the last two meetings will be held at Mrs. Stanford White's home, in East Twenty-first street.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 26, 1902.

PADEREWSKI will give two recitals at the Auditorium next month. The dates announced are March 19 and 22.

Sousa and his band will be the attraction at the Auditorium on Friday, Saturday and Sunday evenings, March 7, 8 and 9, and on the afternoon of March 8.

On Friday evening, February 28, a musicale will be given at the Hyde Park Hotel by Umberto Beduschi, tenor, assisted by Errico Sansone, violinist, and L. Verde, pianist. Messrs. Beduschi and Sansone are prominent members of the Chicago Auditorium Conservatory faculty, of which Frederic Grant Gleason is the director.

The Chicago Orchestra's eighteenth program on Friday afternoon and Saturday evening, February 28 and March 1, has been specially arranged to interest children. Emil Bare, violinist, will play Wieniawski's "Faust" Fantasia.

On March 2, at his fourth Sunday concert in the Grand Opera House, George Hamlin will introduce two new Irish songs. Charles W. Clark, the eminent baritone, who is shortly to leave for Europe, will make his farewell appearance in Chicago on this occasion, and W. C. E. Seeböck will contribute several original compositions which are novelties.

Fritz Kreisler, the violinist, pays his second visit of the season to Chicago next week, when he will be heard in Music Hall, Fine Arts Building, on the evenings of March 4 and 7.

George Hamlin's concert at the Grand Opera House next Sunday afternoon, March 2, will not be without a rival. On the same day Jean Gérandy, the 'cellist, is to play at the Music Hall, Fine Arts Building.

Kubelik's recitals here on March 13 and 15 are looked upon as farewell events, for it is understood that the brilliant young violinist will sail for Europe on the 25th of the same month.

During the first week of grand opera, beginning at the Auditorium on March 31, "Tosca" and "Manru" will be included in the list of productions. The greater part of the second week, April 7 to 12, will be given over to Wagner's "Ring of the Nibelungs."

Essentially artistic will be the Spiering Quartet's concert on the afternoon of March 18 at the Fine Arts Building Music Hall. Ludwig Breitner is to assist.

There will be no orchestral concerts here next week, as the Chicago Orchestra will be touring.

The fifth program of its historical series will be given by the Chicago Orchestra on March 14 and 15, with Ludwig Breitner as soloist.

Ada Adams, the gifted soprano, who recently gave a successful recital at the Music Hall, Fine Arts Building, under the Bureau of Fine Arts' direction, sang on Thursday, February 20, at Mrs. Strobel's musicale, an interesting social event.

On April 12 Maurice Aronson will lecture before the music study class of the Chicago Woman's Club on "Russian Music." The lecture will be illustrated at the piano. Mr. Aronson is eminently fitted to lecture on the subject referred to, for he lived in St. Petersburg for several years and has given much attention to the works of Russian composers.

A program of choruses and part songs, under the direction of Mr. Lutkin, will be the attraction at the Evanston Musical Club's third concert on Thursday evening, February 27, in the First Methodist Church, Evanston. Dvorák's "Te Deum," op. 103; "Songs from the Bohemian Highlands," Edward Elgar, and Mendelssohn's "Hear My Prayer" are to be sung. Soloists will include Mrs. Corinne Moore Lawson and Gustav Holmquist.

Bruno Steindel, the well-known 'cellist, who has been filling important engagements in the West under prominent managers, including Charles R. Baker and also Duns-

tan Collins, recently played here, and, as a result, inspired two Chicago dailies as follows:

One of the finest entertainments of a rather brilliant musical season was the recital at Music Hall last evening given by Bruno Steindel, the 'cello virtuoso of the Chicago Orchestra. Although a frequent performer at private musicales, the public seldom has an opportunity to hear the genial musician, aside from his work with the orchestra. The recital opened with the Sonata, op. 32, for piano and 'cello, by Saint-Saëns, which gave Mrs. Steindel, at the piano, an opportunity to display her ability, the work for the latter instrument being the more prominent. Mrs. Steindel's interpretation proved so thoroughly musicianly that one regretted the omission of her name as a soloist of the evening. Equipped with an excellent technique, a firm, sure touch and intelligent musical conception, her work calls forth more than passing attention. Mr. Steindel's virtuosity was most in evidence in the Concerto, op. 104, by Dvorák, a colorful work, full of technical difficulties, and well adapted to Mr. Steindel's style.

The first group of four short, melodious compositions, however, was more appreciated by the audience, containing as it did Bach's air for the G string, Beethoven's "Adelaide" and Schumann's "Abendlied," with an adagio by Mozart that equaled any of the four favorites for pure melody. They were rendered with such delicacy and sincerity of feeling that Mr. Steindel's jovial countenance, which has a habit of beaming down upon his numerous friends as they are discovered among the audience, assumed at once a grave-ness which was not needed to convey responsive sentiment to his hearers.—Chicago News, February 12, 1902.

Owing to the exigencies of newspaper space last Wednesday, reference in these columns to the recital given the evening before in Music Hall by Bruno Steindel was impossible. The appearances of the eminent resident 'cellist are so rare in recital that they should not go unrecorded, even though comment, save to commend, is unnecessary. Mr. Steindel has demonstrated repeatedly at the Chicago Orchestra concerts and on other occasions his high worth, both as performer and interpreter, and the listening to him last week for some two hours was therefore but a prolonging and enhancing of a pleasure enjoyed in smaller measure before. He was in the best of condition, technically and musically, and, assisted by the exceptionally satisfactory accompanying of Mrs. Steindel, gave Saint-Saëns' Sonata, op. 32; Dvorák's Concerto, op. 104, and two groups of smaller selections with a tonal loveliness, a technical purity and neatness and an interpretative completeness that made the evening memorable as one of high musical enjoyment.—Chicago Tribune, February 16, 1902.

Edwin T. Johnson has given to the First Presbyterian Church, of Oak Park, \$5,000 to pay for the new organ, as a memorial to Elizabeth Eastman Johnson, his wife, whose death occurred during the present month.

MAURICE ARONSON'S PUPILS.

Charles I. Newberry, who has just completed a three years' course of piano study with Maurice Aronson, was formerly a pupil of the Chicago Musical College. Mr. Newberry is one of the most accomplished among the younger pianists of the State. He now teaches a class of thirty pupils, and during the past two seasons he was one of Mr. Aronson's assistants.

Miss Evelyn Cady, a pupil of Maurice Aronson, was the soloist at a concert given before the members of the Woodlawn Park Club, of Chicago, on Saturday, February 22. Miss Cady played two groups of compositions by Sinding, Tschaiakowsky, Chopin and Schubert. This young musician is meeting with much success as a teacher of the piano.

Maurice Aronson received recently an urgent letter from Tacoma, Wash., asking whether he could accept two pupils for a prolonged term of study. The reply was requested by wire. On Saturday last he received a telegram stating that the two young ladies had started for Chicago and would report at the studio immediately upon their arrival. This is a practical illustration of Mr. Aronson's ever increasing popularity as an instructor of the advanced grades of piano playing.

On March 11 the new comic opera, "The Sultan of Sulu," will be introduced to the public at Studebaker Hall, Fine Arts Building, and George Ade, the author, once more will be immortalized.

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—1902—

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Chicago, as everyone knows, is going to have a grand ball, and not a grand opera display, in honor of the German Prince.

Of course, the most unimportant people in the town will be invited.

At least, the stay-at-homes will have the satisfaction of making a remark to that effect.

You know, apropos of the above, there is no one who criticises a Bach player more severely than the pianist who can't play Bach.

But to continue, strictly in reference to His Royal Highness the Prince. For a good many years Americans have been going to Germany for the benefit of "musical atmosphere." And now a German prince is coming to Chicago. There is a palace of art here which he certainly must visit. It is the Fine Arts Building.

PROGRESS AT THE SHERWOOD MUSIC SCHOOL.

Steady and commendable progress is being made at the Sherwood Music School, Fine Arts Building, where William H. Sherwood, the eminent American pianist, and the competent instructors associated with him are engaged in teaching a large number of pupils, many of whom bid fair to occupy important positions in the world of music.

Mr. Sherwood's exceptionally high standing as an authority upon all matters regarding piano technique—that difficult subject which concert pianists are apt to overlook occasionally, or amateurs are prone to forget very frequently—places the school of which he is the director, on an exceptionally firm educational basis.

Position of the hand, movement of the arm, wrist and fingers, muscular control, methods whereby the various kinds of touch may successfully be secured, smoothness in arpeggio and scale playing, brilliancy and grace in octave manipulation—these and many other equally important features of piano playing are presented by Mr. Sherwood to his pupils in a manner reasonable, interesting and effective.

When the question of repertory is reached Mr. Sherwood again is at an advantage; for his extensive educational experiences in America and Europe, coupled with his hundreds of public appearances before audiences numerous and contrasted, render his advice upon this important consideration in an artist's career remarkably valuable.

For a well balanced and attractive repertory is a thing not to be despised.

Associated with Mr. Sherwood as teachers are Miss Georgia Kober, Wm. H. Neidlinger, Shirley Gandell, Miss Mathilde Henchling, Adolph Rosenbecker, Leon Marx, Miss Eleanor Sherwood, Miss Edith Bane, Clara Murray, Mary Manning, Adolph Rosenbecker and Prof. G. Mantelini.

The progress which is being made at the Sherwood Music School was well illustrated at a recital recently given by its pupils in the lecture hall of the Fine Arts Building. The program was as follows:

Prelude and Fugue, Book 1, B flat, No. 22.....	Bach
Aufschwung, op. 12, No. 2.....	Schumann
Cradle Song.....	Kohler
The Clock.....	Kullak
Song.....	Miss Margaret Buchmann.
Know'st Thou the Land.....	Miss Nellie Froelick.
Venetian Barcarolle.....	Ambrose Thomas
	Miss Eva Low.
	Godard
	Miss Lulu Bourquin.

Valse Chromatique.....	Godard
	Miss Ethelinda Sherwood.
Spring Song, op. 45, Book 3.....	Grieg
Scherzino, op. 26.....	Schumann
	Miss Amanda McDonald.
Polonaise in D flat.....	Moszkowski
	Miss Margaret Robertson.
Mignon.....	D'Hardelot
An Irish Love Song.....	Lang
	Miss Martha Jones.
Gavotte in Canon form.....	Penfield
	(Dedicated to Mr. Sherwood.)
Selections from Carnival, op. 9.....	Schumann
Preamble: Eusebius, Florestan, Coquette.	
	Mrs. May Powers Miller.
Rigoletto de Verdi.....	Liszt
	Mrs. Mazy Free.
Waltz in E major, op. 34.....	Moszkowski
	Miss Gertrude Frederick.

Noticeable characteristics of the piano numbers were a certain clearness and crispness of touch, and a charming rhythmic accuracy. Ethelinda Sherwood, who finds time for music, though a student at the university, played brilliantly, and evidenced that she cherishes, like her distinguished father, the director, a devotion for music. The vocal department was well represented, and the entire recital proved to be of an exceptionally entertaining and satisfactory nature, especially in consideration of the fact that all of the performers were students, and several of them debutantes.

The next recital will take place on March 14.

In my opinion, William H. Sherwood is doing much to advance the art of piano playing in America. For he simplifies the process. What he says is logical. It appeals to the pupils' better judgment.

There is reason in it as well as rhyme.

That is why he is able to bring before the public so many pianists whose performances are dignified and full of assurance.

For, when you know a thing—

Then you are certain of it.

Which, to say the least, is satisfactory.

To illustrate by contrast:

Here is a shortsighted artist who sees before him something which is either a barn with a weather cock or a church with a steeple—

He isn't sure which—

But he paints—

And, knowing the conditions, are you likely to be contented with the result?

Moreover, picture the troubled experiences of this unfortunate artist who is shortsighted.

Chance, like procrastination, is a dangerous thing.

In the end it usually costs too much.

Even the simple chromatic scale is likely to break in two in the midst of a rapid public performance if you always guess at the fingering when you practice it in private.

FEBRUARY 27, 1902.

Mrs. Gertrude H. Murchough and her assistant teachers have sent out invitations for a musicale to be given by members of the juvenile class at Handel Hall on Saturday afternoon, March 1. The program is under the auspices of the American Conservatory.

Miss Florence Gallup Atkins, contralto, of Indianapolis, a talented pupil of Mrs. Anna Groff Bryant, whose studio is in the Fine Arts Building, will sing several selections at the North End Club's musicale next Monday afternoon, March 3.

At the Chicago Auditorium Conservatory, the School of Acting, under the capable direction of Mr. and Mrs. Henry Dickson, will present "Among the Breakers" on March 6.

Charles H. Demorest gave an organ recital in the Millard Avenue Congregational Church, Saturday, February 22, assisted by Frederick Warren, the well-known baritone, and Felix Weir, violinist.

Pupils of the Spiering Violin School, of which Theodore Spiering is the director, will give a recital in the Fine Arts Building on Saturday morning, March 1. Teachers represented will be William and Herman Diestel and Otto Roehrborn, and the program is to include compositions by Bach, Sitt, Bohm, Viotti, Hofman, Bach-Gounod, David, Wagner and Spohr.

MARY MANNING.

Tributes which the press has paid to Mary Manning, who is now director of the department of dramatic expression at the Sherwood Music School, Fine Arts Building, will be read with interest:

At the fourth day's session of the National Association of Elocutionists yesterday, Mary Manning, of the Department of Elocution and Oratory, in the University of Nebraska, spoke most entertainingly on "Dramatization as an Aid to Interpretation."—Boston Post.

I see Mary Manning has been giving readings from Browning, and I warrant they were good. Those who have heard her read Browning know how intelligently she interprets him and how smoothly she gets over the alarming difficulties of his meter and sudden transitions.—Willis Cather, dramatic critic, Pittsburg Leader.

The Evening Club of the Y. W. C. Association enjoyed a special treat on Wednesday, when Mary Manning read before them. Mrs. Manning has all the knowledge and experience needed in making a fine reader. Her hearers listened with great pleasure and repeatedly called for more.—Lincoln News.

At Sorosis' on Monday Mary Manning read selections from Arnold's "Light of Asia," interpreting most carefully this mystical and beautiful poem.—Lincoln (Neb.) Journal.

Mrs. Manning read "Pippa Passes." That Mrs. Manning knew her subject was most pleasingly impressed upon her hearers. The spirituality which Browning meant to impress was skillfully interpreted by the reader, and the interweaving of personal influence was shown in the play of emotions portrayed.—Lincoln (Neb.) Journal.

No paper read at the National Convention of Elocutionists, which met at Boston in June, attracted more attention than that on "Dramatization as an Aid to Interpretation," by Mary Manning, of the University of Nebraska. Mrs. Manning's paper was highly commended by both the Boston Transcript and Advertiser, and has since been published entire in *Werner's Magazine*.—Courier, Lincoln, Neb.

[Additional Chicago items received too late for this issue will be printed next week.]

May Festival, Cornell College, Mount Vernon, Ia.

THE Cornell College, Mt. Vernon, Ia., has engaged its entire list of talent for its May festival from Dunsan Collins, as follows: For May 22, Genevieve Clark Wilson, Grace Van Valkenburgh, William H. Rieger and Sydney Biden, for "In a Persian Garden"; Clarence Dickinson, accompanist. For Friday afternoon, May 23, organ concert, Clarence Dickinson, organist, assisted by the Spiering Quartet, Sydney Biden and Grace Van Valkenburgh. For Friday evening, May 23, a symphony concert by the Theodore Spiering Orchestra, fifty men; soloists, Max Heinrich, Herman Diestel and Otto Roehrborn. For Saturday afternoon, the Zeisler concert, Theodore Spiering Orchestra, fifty men, and Fannie Bloomfield-Zeisler. For Saturday evening, May 24, for "The Messiah," the Theodore Spiering Orchestra, fifty men, Clarence Dickinson, organist; Genevieve Clark Wilson, Grace Van Valkenburgh, William H. Rieger and Sydney Biden.

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Miss Marguerite Macintyre,	Madame Alice Esty,
Madame Schumann-Heink,	Miss Oltzka,
Mr. Ben Davies,	Mme. Clara Poole-King,
Mr. Joseph O'Mara,	Mr. Eugene Oudin.



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RUBEN'S THIRD MORNING CONCERT.

First Presentation of "The Flight of the Eagle."

WHEN the musical novelties of the present season are reviewed an interesting chapter might be written on "The Flight of the Eagle." The text of this latest dramatic song cycle is taken from Walt Whitman's "Leaves of Grass," and the musical setting is by Homer Norris, of Boston. The initial performance of the work was given in Boston last Wednesday afternoon and last Friday morning the first New York presentation was heard at L. M. Ruben's third operatic and dramatic concert at the Waldorf-Astoria.

When the advice of Robert Schumann is recalled regarding the hearing of a new musical composition no critic will condemn Mr. Norris' score. As original as the poem was evidently the aim of the composer, and in point of originality Mr. Norris has been successful. The score is strongly dramatic, strangely weird and uncanny in parts, and frequently impressively ugly. These are the first impressions upon hearing the work sung by Miss Esther Palliser, Ellison van Hoose and Walter Drennan, the last-named a young baritone from Alabama.

The subjoined explanation published on the program for the morning gives an idea of the composer's fancy narrated in friendly vein:

Mr. Norris' work is based on a scale of whole steps. He has seen that Whitman's rugged lines cannot be trimmed and planed to fit the stereotyped musical molds, and has done away with arbitrary boundaries of tonality and rhythmical regularity. The music moves with perfect freedom of melodic contour and phrase; the composer has striven to have his music follow the genius of the language in matters of inflection, accentuation, rhythm, &c. It is this principle of downright insistence upon the thing to be said that marks Mr. Norris as a worthy disciple of Whitman, and makes his work typically American, as Whitman is coming to be regarded as the representative American poet.

Whitman was a genius who wrote the American poetry of the future. He foresaw the great destiny of this nation, the United States, and expressed his thoughts in lines of rugged beauty. His idea of Democracy was that of a race who had fought valiantly and conquered in a world of harsh and barbarous inequalities. But the equality of which Whitman so eloquently sings is that won by brave and heroic souls. To compose a musical setting for such wondrous verse was no easy task.

The singers did nobly with the difficult music. Miss Palliser sang her high notes thrillingly, and her conception was all that could be desired. Mr. van Hoose belongs in the front rank of dramatic tenors and he, too, did his share in a highly acceptable performance.

Mr. Drennan, a new-comer here, possesses a baritone voice of good quality and he sings with expression and taste. But perhaps the music allotted to the baritone in Mr. Norris' score requires a voice of heavier timbre and a singer of the dramatic school. Mr. Bispham, who was announced to sing the baritone part, was ill.

A good word must be said for Miss Edith Currie, who played the piano part with sympathetic appreciation. The singers, the pianist and the composer, who was present and directed the performance of his work, were enthusiastically recalled by a large and distinguished audience.

Many persons in the audience were interested in the second half of the concert, at which Miss Cornelia Roosevelt Scovel made her debut as a public singer. The debutante is a second cousin of President Roosevelt, her mother, who was Miss Cornelia Roosevelt, being the President's first cousin. Miss Scovel's father, Edward Scovel, is a tenor, who has sung in opera in Europe and this country. The daughter was born in Paris, and the family have lived abroad many years, principally in France and Italy. Miss Scovel's voice is sweet and pleasing in quality. She sings French songs exquisitely. Her selections for the morning included "Noel Païen," Massenet; Berceuse, Chaminade,

and "Air de Leonore," "Tasso," Godard. Miss Scovel was recalled several times with great cordiality and compelled to add another song.

Miss Palliser sang two songs charmingly, "Clair de Lune," by Fauré, and "Pourquoi," written for and dedicated to Miss Palliser by Chaminade. Mr. van Hoose delighted his admirers by singing three songs, "O Come With Me in the Summer Night," by Van der Stucken; "Irish Love Song," by Ruth Lang, and "I'll Sing Thee Songs of Araby," by Clay. Signor Centanni accompanied the singers. Miss Martha Hicks-Dye gave a series of recitations by Brooks and Thomas Nelson Page.

The fourth and last of Mr. Ruben's mornings is announced for Friday, March 7. Mme. Eugenie Mantelli, who recently returned from her triumphs in South America, will make her reappearance at this concert. Mme. Sophie Traubman, formerly a member of the Grau Company, will also appear, and the dramatic features will be contributed by Mrs. Louise Thorndyke-Boucicault.

Eugenia Mantelli.

MME. EUGENIA MANTELLI, who, as stated last week, has returned to the United States after a long tour on the west coast of South America, had tremendous success. We annex some extracts from the journals of Lima, recording her triumphs:

With the usual select attendance and with results equal to those of the previous night, Señora Mantelli appeared on Saturday evening.

The opinion of this celebrated diva which this performance induces us to form strengthens the impressions of pleasure derived from her first concert. Señora Mantelli combines all the good qualities of a singer and artist; she attracts with her melodious and skillfully managed voice; her style of singing is irreproachable, while her slender figure and winsome face contribute powerfully to the completion of that aureole of sympathy which attaches to her personality.

In each number of the Saturday program she received a genuine ovation, being obliged to repeat the "Habanera," from "Carmen," and the graceful "Cuando baile."

We have only to add to the critical judgment upon Señora Mantelli which we published on Friday that the public has known how to judge better than we did, lavishing upon her, in its enthusiasm, superabundant and well-merited honors.—El Nacional.

This evening's performance, the last of the series offered to the public of Lima by the celebrated diva, Eugenia Mantelli, was quite a social and artistic event. The Olimpo Theatre was filled as it rarely is, and all parts of the house were occupied by the most select of our elegant society.

A large number of those who this evening took the opportunity of admiring the Mantelli for the last time thought that they found her better than at former hearings. But this was pure illusion; the Mantelli has always been equal to herself, always admirable as singer and as actress throughout the four evenings we have heard her. The illusion is due only to the fact that each time it has been possible to appreciate the artist better, each time she had something more for her audience to enjoy, because she but confirmed the first impression and even improved upon it with apparently new merits and new perfections.

And the reason is that Eugenia Mantelli has everything which can aid in constantly attracting upon her the attention of the public—a delicate and slenderly elegant figure, indisputable interpretative talent, soul, much soul, and a style of singing so excellent as to be hardly surpassed.

Here is the greatest matter for study in the Mantelli's singing. She knows how to do with her voice whatever she wishes; impresses upon it pearly, glittering qualities of sound, qualities passionately ductile or resonant tonalities, sighs of tenderness and inflexions of sorrow which entwine themselves with all the caprices of her privileged vocal organs. And when the Mantelli sings there is also her physiognomy to consider, that flexible physiognomy which, as the notes come forth like the trills of sweet-sunged birds, constantly expresses all the psychological changes corresponding to those which succeed each other in her spirit—all the intensity of sentiment of her thoroughly artistic and thoroughly responsive soul.

What we have said since the first day, and what we now repeat without the very least partiality, has been ratified in a solemn and definitive way, with the overwhelming manifestations, truly triumphal, which an intelligent and select audience has made at each of the celebrated artist's appearances.

To-night, as became the last, these proofs of admiration and sympathy reached their culmination. All the musical gems which the Mantelli sang ended amid outbursts of applause, and at the conclusion of the performance the audience summoned her to appear on

the stage, bidding her farewell in the most affectionate manner.—El Comercio.

That accomplished diva, Eugenia Mantelli, ought to feel satisfied with the grand artistic results obtained in the three concerts she has now given in Lima. They have been three nights of genuine triumph, three splendid successes which she must undoubtedly add to the many she has already obtained on the principal stages of Europe and America.

Yesterday's concert was one of continuous applause for the clever and distinguished artist, who revealed herself in all her splendor before her large and select audience. She sang all her numbers with the singular mastery which characterizes her, bringing to light all the excellencies of her magnificent style of singing. Her finer pieces were "Stride la vampa," from "Trovatore"; "Connais tu le pays," from "Mignon," and the card song from "Carmen." Here Mantelli appeared sincerely admirable.—El Comercio.

The second concert of the celebrated mezzo-soprano, Eugenia Mantelli, may be said to have been another compliment to her, since those of the public who formed the select assemblage seen at the Olimpo last night were more distinguished than on the first day.

The best eulogium of Mantelli that can be made in regard to her second appearance is to declare that to-night she has been consecrated with overwhelming tempest of applause as an artist of incontestable merit and grand power.

To-day will be given the last concert of the celebrated diva, with an attractive and varied program, from which it may be expected that the theatre will be full to the limit.—El Comercio.

Herbert Witherspoon.

MR. WITHERSPOON, the basso, continues to book numerous engagements for the spring season. He will sing in St. John, N. B., in two important miscellaneous concerts, March 12 and 13, and, returning to New York for several local engagements, will end the month in Brooklyn, singing the solo part in the first American production of Dr. Bridge's cantata, "The Forging of the Anchor," at the Baptist Temple, at the yearly concert given by this church. The first two weeks in April he will be in the West.

The fact that Mr. and Mrs. Witherspoon teach together is a matter of special interest to pupils; both having studied with the same masters, their method of teaching is identical, and when Mr. Witherspoon is out of town filling concert engagements his lessons are given by his wife, thereby avoiding any interruption in the pupil's course of study. They are now giving over sixty lessons a week, and their studio, at 571 Park avenue, is a scene of constant activity.

A SERRANO PUPIL.—Miss Rosemarie Campbell, a pupil of Mr. and Mrs. de Serrano, of 323 East Fourteenth street, recently made a hit at Providence, R. I. The Apollo Club of that city gave "Aida" in concert form, and Miss Campbell sang the part of Amneris. The papers spoke of her as follows:

Miss Campbell's rendition of the entire work assigned her was pure and sympathetic, even at times approaching grandeur.—Providence News.

Miss Campbell, who made many friends here by her good singing in the summer opera season of last year, fulfilled all expectations by her excellent work in the part of Amneris.—Providence Journal.

Karl Goldmark, it is reported, has nearly finished the score for his "Gotz von Berlichingen." No less a person than Haydn wrote some stage music to this drama of Goethe; Reichardt wrote some inserted pieces for it, and for "Clavigo," "Egmont," "Tasso" and "Faust." In 1787 Schultz wrote some inserted pieces for "Gotz." About twenty years ago Salvagr composed an "Egmont" opera; "Tasso" was taken by Donizetti, "Faust" by Spohr, Gounod, Boito and H. Zoellner. Naturally Goethe's vaudeville pieces were seized on by composers. "Claudine von Villa Bella" has been set to music eighteen times, including Reichardt, Franz Schubert and von Hochberg, and "Jery und Bactely" has been a text for composers from 1790 to 1875.



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SINGING TO BIG AUDIENCES.

A Chat with Watkin Mills.

AN American writer once described Watkin Mills as the man with the rolling voice, adding, "His voice went right through me and came out the other side." Something of the same sort occurred to me the other evening (observes a representative). I was the famous baritone's guest for a few hours, and his laughter—well, it traveled a long way.

As most people have heard Watkin Mills, there is little need to describe his magnificent voice. Accustomed to sing to large audiences, he can be understood from the furthest recesses of the biggest buildings the world can boast. Where the voices of the majority of professional singers are scarcely audible the voice of Watkin Mills rings out as clear as a bell.

"Tell me something about your audiences, Mr. Mills," I asked.

"They naturally differ a great deal," my host replied. "For instance, in the North of England they like the more sterling stuff, such as Handel and Haydn, whereas in the South they prefer the sentimental ballad. Then, again, you have your musical audience, consisting of people who come for no other purpose than to enjoy the concert, and those who only put in an appearance because it is the fashion to do so. The moment I step onto the platform I can tell whether the audience is a musical one or not. There is something in their faces that betrays a keenness for music. The others—well, you can distinguish them by the way they talk.

"There are a number of ladies who go to concerts simply to meet each other, and I have an effectual method of dealing with them. First of all I smile at them; and then, if they won't stop talking, I sing at them, looking them full in the face. This is a radical cure. I had a case of the kind the other day. Two ladies in the front row would persist in talking, so I sang at them for all I was worth. In the end they were not only reduced to a state of complete silence, but they actually smiled at me.

"From a mere cursory glance at anyone present I can learn whether he or she is in sympathy with me. There is a lot in a look, especially in that of the supercilious young lady who rather fancies herself as a musician. What she is murmuring to herself when you are singing is—

"I wonder what you think you are doing up there."

"There is no mistaking that look. However, I must say that audiences have been exceedingly kind to me—in fact, they generally want more than I am paid to give them."

"Aren't you somewhat nervous when you face a gigantic audience such as you get at the Albert Hall?"

"No, I don't feel nervous, but I feel my responsibility. The higher one's position is in the musical world the more anxious one is to please. My chief delight is to sing in a great oratorio like 'The Messiah' or the 'Elijah' before 10,000 people. Then I do feel that the eyes of the multitude are upon me. I know that those in front are real lovers of music, that they are interested in what I am doing. No, nervous in the sense you mean I am not. I would just as soon sing in the Albert Hall before a crowded audience as I would in a small drawing room."

"But the strain—it must be terrible. Yet I've heard you sing through an entire evening."

"I have sung as many as twenty-three songs in one night. On my last tour I gave 103 songs in five consecutive nights, and I was never better in my life. That was in Canada. I couldn't submit myself to such an ordeal in this country. My voice wouldn't stand it; the atmosphere is too humid. It's a wonderful thing what a singer can do in the dry, bracing air of Canada and the United

States. Yet here in England, now I come to think of it, I once gave fifteen songs and five extras one night."

"Do you consider that singing is good for the health?" Mr. Mills took up a piece of paper, and smiled as he read from it:

"The exercise of singing is delightful to nature and good to preserve the health of man; it doth strengthen all parts of the breast, and doth open the pipes; it is a singular good remedy for stuttering and stammering in the speech; it is a knowledge easily taught and quickly learned, when there is a good master and an apt scholar."

"That's a quotation from an old book," he said, "and, needless to remark, I don't agree with all of it; but singing is undoubtedly beneficial. For one thing, when you are singing you are getting plenty of fresh air into your lungs, and that must be good for you. I preserve my voice by maintaining health. If a vocalist is in good health he is bound to be in good voice. I keep in health by studying the laws of nature; that is to say, by obtaining all the fresh air I can and living very plainly, taking substantial food and scarcely any intoxicants. A singer, by-the-bye, always has a first-class appetite—at all events, after he has done his work—and a first-class appetite must be good for one. What really keeps me in health is playing golf. My voice has most certainly increased in volume since I became a golfer."

"You've done a tremendous amount of travel, Mr. Mills. Can you recollect any amusing adventures that have befallen you?"

"I do my 20,000 miles a year, and I've been to America half a dozen times. My American tours generally average 10,000 miles apiece. Adventures? Here's one. I had occasion to journey to a town in the northwestern province of Canada, to give a vocal recital, and I was informed that they had a very capable accompanist. Well, when I arrived at my destination I sought out the lady and suggested that we should rehearse. But I had no sooner mentioned my songs than the poor woman became absolutely paralyzed. She couldn't even move her fingers; and, what was more, I couldn't make her. Somewhat incensed, I went to the entrepreneur.

"Well," said that individual, 'there is an old German who is a bit of a hermit living three miles away. We've not engaged him lately, and we're not good friends. The fact is he is inclined to get a trifle merry.'

"I replied: 'Then go and make your peace with that old hermit and persuade him to play.'

"However, I went myself, and brought him back with me.

"Oh, Mendelssohn, Handel, Mozart; ah, dat ees goot, ah!" he exclaimed when he heard what was wanted of him. 'We will try Mozart'; and we went ahead, and he played splendidly. He had a beautiful touch. On the conclusion of the rehearsal the entrepreneur came up and whispered in my ear:

"You take that old man with you to dinner and keep him engaged all the afternoon, and for goodness' sake don't let him drink anything but tea or coffee."

"I said that I would do my best, and all went well up to a certain point. At the concert we got through the classical part of the program magnificently, but then came the fatal interval. To my agony my hermit went out. He had a yearning for the refreshment room, and stayed away ten minutes. When he returned his cheeks were flushed, and I knew there was danger ahead. I started with a popular song, but the effect was awful. My hermit was a bar or so late nearly all the way through, and the audience were in roars of laughter. 'Go on,' the entrepreneur whispered to me, 'Plough ahead. He'll come in at the finish.' And so it continued to the end, when we just managed to scrape through with 'God Save the Queen.'"

"What do you think of the musical profession, Mr. Mills?" I asked in conclusion.

"Why, that it is a very trying one. The public imagine that when one goes on to sing it's as easy as sitting on a chair. That is because it is a part of one's art to endeavor to lead the audience to suppose that singing is perfectly natural. At the same time it is extremely laborious work, and the life of a vocalist is a most exacting one. It is uncertain, too. Some have a happy way of getting on. They can ingratiate themselves into the favor of concert givers. Even mediocrity can flourish. On the other hand, many persons of real ability fail utterly, the reason being that they are diffident about asking for anything that will further their interests—they lack pushing power. I never advise anyone to become a professional vocalist unless he or she is exceptionally gifted."—*Cassell's Saturday Journal*, January 22, 1902.

ERNEST LACHMUND.

ERNEST LACHMUND is another resident composer whose works are attracting attention in Germany. Mr. Lachmund's home is at Duluth, Minn., and it is from that prosperous and growing city in the lake region that his name is being heralded in Berlin and other German cities. Following are some of Mr. Lachmund's recent compositions and where and by whom performed:

A concert Waltz (op. 1), "Album Leaf" (op. 2, No. 2) and "Three Songs" (op. 3). The waltz in its whole structure reminds one of similar pieces by Schulhoff, without, however, like the latter, running off only in virtuosity. Rather, even if the theme cannot be called quite original, it is marked in a high degree by excellent workmanship. The repose and simplicity of the "Album Leaf" are especially sympathetic; the first song, "O Moonlight"; the second song, "Heigho, Daisies and Buttercups," is full of Yankee swagger, quite in contrast to the third song, which is based on Eichendorff's noble poem, "Vesper," and the text is musically expressed in the German spirit.

Suite für Grosses Orchester.

Tonkünstler Orchester, Berlin, Germany.

Valse Sérénade, op. 4, cello.

Anton Hekking with Philharmonic Orchestra, Berlin, Germany.

Bruno Steindl, Chicago, Ill.

Concert Valse, op. 1, piano.

Mrs. La Berte Shepherd-Crosby, Duluth, Minn.

Vesper, op. 3, No. 3, Song.

Miss Kate Waldo Peck, Brooklyn, N. Y.

O Moonlight, Drep and Tender, op. 3, No. 1, Song.

Heigho! Daisies and Buttercups, op. 3, No. 2, Song.

Vesper, op. 3, No. 3, Song.

Cyril Tyler, Duluth, Minn.

Following are extracts from foreign criticisms:

In yesterday's Abonnement concert of the Tonkünstler Orchestra a Suite by Ernest Lachmund was played for the first time.

It is a pleasing, cleverly worked out composition of four movements. Following as it does the usual lines of such a work, it nevertheless shows much originality and an unmistakable talent.—*Dr. Leopold Schmidt*, in *Berliner Tageblatt*, November 8.

A suite of four movements for orchestra by Ernest Lachmund was given last evening at the Deutscher Hof. It is skillfully written and also cleverly orchestrated.

In style it is natural and flowing, and shows that the composer has studied thoroughly and possesses excellent talent.

The first and last movements were especially well received and heartily applauded.—*Berliner Reichsbote*, November 8.

On composers' evening at the Deutscher Hof (November 7) an orchestra suite by Ernest Lachmund was played. This work gives proof of a fine and original talent.

The orchestration is very effective in parts, and there is an enjoyable swing and go to the whole. The first and last movements appeal more to the masses, while the two middle movements contain finer and more valuable ideas.

The whole suite received the most enthusiastic applause. Mr. Lachmund is a pupil of the Berlin theory teacher, Robert Klein.—*Staatsbürger Zeitung*.

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REGINALD DE KOVEN is trying to start a symphony orchestra in Washington. We think his efforts praiseworthy. But who is to conduct it after it is organized?

DESPITE the adverse criticisms of Eduard Hanslick and other old foggy critics, Richard Strauss' one-act opera, "Famine of Fire," met with great popular success in Vienna.

NO more "standees" at the back of the Opera House. The fiat has gone forth, and the management has yielded. Chairs fill the space, and next season regular stalls will be built in. It's a wise fire department that knows its own mind; though the exits will not be as easy of access as they were during the old system.

THE fire that broke out in the wig room of the Metropolitan Opera House the night of the gala performance was caused by Fritz Scheff's Papagena wig coming in contact with Wotan's whiskers. We notice in the prospectus of the forthcoming Munich festival that Fritz Chef is registered as if coming from London! This is news for the British capital.

HIS Majesty Emperor William continues in every way to show his enthusiastic regard for the United States and the Americans. Last week the Emperor and the Empress celebrated the twenty-first anniversary of their marriage, and the program at the palace on that memorable occasion included the singing of American songs by Arthur van Eweyk, a baritone from Milwaukee. In the festivities in honor of Prince Henry in this country the royal visitor loses no opportunity to express his admiration for American music, such as the plantation melodies, patriotic airs and Sousa marches.

THE *Journal*, apropos of the *Staats-Zeitung* dinner to the Prussian Prince, asks, "Which are the ten greatest names in the history of Germany?" And then suggests: Charlemagne—a German—Frederick the Great, Bismarck, Goethe, Schiller, Kant, Humboldt, Virchow, Heine, Helmholtz. But where is Beethoven, where is Mozart—for his stock was Germanic—where are Bach, Händel, Wagner, Schopenhauer, Johannes Müller—whose discoveries in physiology are far more valuable to mankind than Humboldt's encyclopædic knowledge! At least Beethoven ranks in a list that includes Schiller.

PADEREWSKI, who is still the musical topic of the hour, was interviewed in the *Journal* and *Press* last Sunday. His theme in the former is always a dangerous one—the American girl. The pianist proved by his remarks that he has not been spoiled with girlish flattery, for he calmly proceeded to outline the faults and failings of the female Young Person. Henry T. Finck must feel delighted when he reads this, for Paderewski admires the Womanly Woman:

"For instance, the way she often dresses herself. She does wear sometimes the most outlandish things—outlandish, but there—that's enough about that—she is—"

"Well, perhaps it would not be gallant to go into minute particulars, but short skirts, stiff cravats, men's coats, men's hats, men's shoes, men's shirts—ugh! she should never wear such things, it is not womanly, it is not delicate, it is not becoming! The new woman, as you call her, is not sympathetic. She is unwinsome, unlovable. How could an artist make love to a woman in one of those hee-deous

automobile coats you see everywhere here in New York, for instance? It is not possible." The eyebrows and hands went up again.

"She is not the sweet woman we like, then. We want the woman to be gentle and wear things that are peculiarly and particularly hers. We want her to be feminine in thought and manner—the sweet, gentle woman—that is the woman—but, alas! you don't always find her to-day."

English girls, says Paderewski, are truer, more domestic than our girls. In the *Press* he spoke of genius and suffering, and said this of Kubelik—no doubt to the delectation of the violinist's managers: "Kubelik is very wonderful—with his fingers. His genius is all in his fingers now. He puts nothing of himself into his violin, for as yet his temperament is not formed. His mind, his soul, his feeling, as yet play no part."

WE commend Marcella Sembrich for refusing to sing after Prince Henry left the Opera House last week. The clause in her contract was specific—her act from "La Traviata" was not to begin later than 11:45 p. m. At 12:17 a. m. the curtain dropped on the "Tannhäuser" act, and the Prince left with his retinue. Even then the soprano might have sung, but when she was told that about 200 persons had remained in the audience, she properly enough rebelled, and the act was called off. Mr. Grau was not sorry, naturally enough, and the only "kickers" were those who ran out so rudely to see the Prince and his suite leave the building. Under these circumstances Madame Sembrich should be praised for her action. Mr. Grau is the gainer and Prince Henry the loser. He would have heard a genuinely great singer if he had remained twenty minutes longer.

IN some lately published letters of Verdi to Somma, the librettist of "Il Ballo in Maschere," repeated mention is made of the composer's projected opera "King Lear," for which Somma wrote a libretto. "I prefer Shakespeare to all the dramatists, without excepting the Greek." The tragic poetry of "King Lear" was the constant dream of his artistic life, but it is not known whether the composer wrote anything on the subject. Somma undoubtedly was not the man for a libretto on a Shakespearean subject, as Verdi knew, for the master traced out for Somma the action of the piece, which, after a hundred corrections and alterations, made at his suggestion, was completed in 1855. After that date he spoke no more of "King Lear." In Verdi's latter day the figure of the old king, invoking curses on his daughter, amid the fury of the tempest, and, as in a vague penumbra, the angelic image of Cordelia passed before his mental eye. And in his old age he returned with renewed love to his favorite argument, which he would have interpreted with all the ardent and potent fancy of youth. He certainly spoke to Arrigo Boito about "King Lear," which would have been the sublime song of his soul.

CONSERVATIVE estimates put the receipts of the Prince Heinrich gala performance in the Metropolitan Opera House Tuesday of last week at about \$63,000. The cost of the performance did not exceed \$7,000, for the singers were paid one-half of their accustomed wages. Sembrich, for example, who was to have received \$1,000, did not sing—a clear gain for Mr. Grau. The decorations cost over \$13,000 and \$2,000 more covered the general outlay—say, \$22,000. This leaves \$41,000 for gross receipts, though the advertising may have reduced it \$1,000. So Mr. Grau netted exactly \$40,000 for himself and

the Maurice Grau Opera Company, not a small amount, even in these million-teeming days.

The moral is—if there is one—get up early and think hard. Mr. Conreid did this, but his theatre is a small one, while wind and weather were against him. His receipts were probably swallowed up by his expenses; salaries, fire-line badges and other items. The balance is to be devoted to charity, local or otherwise; possibly to the Actors' Fund or to the Society for the Suppression of High Salaries of Footlight Favorites. Mr. Grau is made of sterner stuff. He resolutely refused the hints in the newspapers and put the cash earned by forethought and taking time by the forelock into the coffers of his company. If he had not done this he might not have been the guest of the Lotos Club last Saturday night. Nothing succeeds like managerial success. Probably the only thing that depresses this shrewd man is that he did not charge \$100 a seat on the fatal night. The silly snobs would have paid it.

LAST week we published under the title of "Too in Church Music" a résumé of an article by Mgr. Sebastien, Bishop of Langres, on the degradation of church music by the introduction of frivolous airs and graces. In France there have been

for some time serious attempts made to withstand this tendency, although there churchgoers have not yet been regaled by "Yankee Doodle," played quick at the offertory, or the "Lost Chord" at the "Tantum Ergo." As a matter of statistics, it has been stated, with much truth, that more people "listen" to music in places of worship than in any other place. The frequenters of opera go as spectators, *spectatum veniunt, veniunt spectentur ut ipsæ*, and criticise the dragon *Fafner* or the poses of *Carmen*, or the struggles of the Rhine Maidens. Those who cannot afford to gain admission even to the galleries of the Metropolitan Opera House have to content themselves with rag-time in some continuous performance or pick up a tune from some barrel organ. It may indeed be argued that the low style of musical taste among the masses arises from the degradation of church music by the unnatural combination of religious hymns with theatrical music.

In France, which in matters of art always leads, there have been for twenty years past serious attempts to introduce reforms into plain song by Dom Pothier, the Abbé Teppe and their fellow workers. The reform they advocate is the use of the vernacular language in certain portions of the religious service. They remind their supporters that Protestantism owed much of its success to the introduction into public worship of the vulgar tongue, both in France and Germany, and that plain song loses nothing of its intrinsic beauty but rather gains by being interpreted into the vernacular. Such new liturgical chants would replace in the memory of the people the bits of theatrical music, which, whatever their musical value, have no religious value. In fact, the reform is to make the words and the music agree; in other words, to adopt the idea of Wagner, as he worked it out in his music drama.

Then comes the problem of reconciling the words with "their" music. "Happy," exclaims M. Bouger, "is the music which suffices for itself," and the answer is Absolute Music, where ideal voices are confided without words to some frail instruments. Hence the contemporary tendency to revive chamber music; hence the renaissance which substitutes the deductions of pure music for the fantasies of color, the strong idea for dilettantism. Such tendency can alone explain the success in Paris of the seventeen string quartets of Beethoven, from the first akin to Haydn (op. 18, 1802) to the last inclusive of the "Grand Fugue" (op. 133).

A few years ago the last four quartets, M. Bouger continues, were unknown; now a little Puritan hall in the Rue St. Jacques has become a Port Royal of pure art. What silent joy is depicted on the brows of those who listen in this lay cloister while the immortal Beethoven speaks to his modest friends! The Ninth Symphony is for the crowd, the Thirteenth Quartet for the unknown friend who in his turn weeps it in his heart. Did not Wagner say to his friends, "Such things cannot be expressed except for themselves; it is nonsense to play them in public"? To such performances comes the public which makes no display, which does not follow fashion, but comes to listen.

YEARS ago Philip Spitta tried to re-solve the romantic in opera into the elements: imaginative, national, comic and realistic; so Ferdinand Pfohl is attempting the thankless task of reducing opera into five types. Of these the representative specimens are "Tristan and Isolde," "Meistersinger," "Carmen," "Faust" and "Cavalleria Rusticana"—

CLASSIFICATION OF OPERAS.

such, at least, Pfohl chooses to illustrate his formulae.

Of course, this tabulation is absurd, and there are, even apparent in a hurried glance through the list of operas, many more exceptions than there are examples. What, for instance, would this cataloguer do with the four works comprising Wagner's Ring? Not operas, but music dramas, he might assert. True, but is "Tristan" any less a drama than "Walküre" and "Otello," where would he range it? Not with "Tristan," for that recipe calls for: "Summer night sultriness; longing for death; yearning for love. Love as something eternal—human, transcending all individuality. Tragedy of love. * * * Bold chromatic harmonies. Rich polyphony."

And so we might race through the list and find that possibly no two operas fit the same formula, that no two operas are comparable with each other save in one or two details. Even where several composers have taken the same subject—which should in a great measure define the musical outline—the results are too widely different to be classed under the same head. It is difficult enough—if not impossible—to draw rigid boundary lines about absolute music and also about poetry. That the task grows in difficulty when the two art forms are merged into a new one is readily to be understood.

Besides, almost every opera composer of any note has created his own school of opera, which, as in the one case of Wagner, has in its growth departed so entirely from its beginning that only data link the first work with the last one.

In music, more than in most arts, there seems to be a constant desire on the part of biographers and statisticians to index and pigeonhole each phase of the art. Music is purely an art of the imagination. The old Netherland school of contrapuntists tried to reduce music to a sheerly mathematical basis and came to a dead halt. Since then these efforts never have been renewed save in the few cases where it had become a mania. Given the necessary amount of technical skill, the results in music depend so entirely upon the imagination that this is the distinguishing feature to become composers.

Now to whom would it occur to classify imagination? Then why attempt to rule the lines between the musical products of the imagination? Better to discourage entirely such attempts than mislead the laymen into memorizing formulae and trying to fit into these every bit of music which comes to his ears. Rather let music be a stimulant to the imagination unhampered by any assorting rules.

So, then, let the title "opera" cover in general every work which comes under this head, and leave the rest to the imagination.

THE last volume of Liszt-Wittgenstein letters brought to light that the Princess had converted the pianist into an abbé; at least so blow the straws of correspondence, and such is the contention of La Mara. But, after all, this may not have been a very difficult nor a very tedious task; and

Heine, in a paper dated 1837, gives us a hasty glimpse of Liszt's restless state of mind, "impelled to concern itself with all the needs of mankind, inclined to poke its nose into every pot wherein the good God cooks the future."

This was written at a time when Liszt had adopted and discarded the beautiful Saint Simonian idea of the world and later the rather vaporous thoughts of Ballanche, for then he had taken up the "Republican-Catholic dogmas of a Lamennais who has hoisted his Jacobin cap on the cross." And Heine adds: "Heavens knows in what mental stall he will find his next hobby-horse!"

Such an unsettled condition must reflect on his performance at the piano, which Heine admired, but with limitations. Liszt stormed too mightily for the poet. By his playing "the hearer is at once agonized and enchanted, yet none the less agonized."

Heine confesses that Liszt's music does not affect him pleasantly because, he admits, "I am a Sunday child, and so see the spectres that other people hear only. For as you know, at each tone drawn forth by his hand, the corresponding figure is evoked in my mind, and becomes visible to my inner vision."

Here was the poetic imagination sensitive to externals and resenting some, yet always ready to build upon them. How abandonedly he unleashed his fancy is inimitably set forth in a comment upon some recital by Liszt:

"I no longer know what he played, but I could swear that it was variations on a theme out of the Apocalypse. At first I could not see them distinctly, those four mystic animals; I could hear their voices only, especially the roaring of the lion and the screeching of the eagle. The ox, with his book in his hand, I saw distinctly enough. What Liszt played best of all was his rendering of the 'Valley of Jehoshaphat.' There were lists as at a tournament, and around the immense enclosure the people pressed as spectators, deathly white and trembling. First Satan galloped into the lists, in black armor, mounted on a milk white horse. Slowly behind him Death caracolled on his pale horse. Last of all rode Christ in armor of gold on a black horse. With his sacred spear he straightway thrust Satan to earth, and thereupon Death and the onlookers shouted with joy."

Is not this imaginative riot? and it is not all to be envied. If we knew which one of Liszt's florid compositions had evoked all this we probably would sneer. But in those days and in Paris Romanticism was a disease as easily caught as is a cold to-day. And Heine helped to brew the lymph which inoculated the masses.

THE opera at Monaco this season has a delicious tenor, Carnso, and Jean de Reszké to follow him, and Melba and also Renaud, of the Paris Opéra. The repertory is "La Bohème," "Rigoletto," Berlioz's "Faust," Massenet's new opera, "Le Jongleur de Notre Dame," "Cavalleria Rusticana," "Lohengrin," "Romeo" and a new ballet.

THE feud between the admirers of the two Munich capellmeisters, Zumpe and Stavenhagen, has been so bitter that the intendant of the Court Theatre has ordered the opera directors to avoid all demonstrations for one or other of these artists, and that no acknowledgment of public applause must be made from the director's desk or the stage.



THE STORY OF CARMEN.

Carmen was a Gypsy lady;
A soldier lad was Don José;
Micaela was his sweetheart;
Carmen stole his love away.

Came a chap named Escamillo;
Sang the Toreador Song;
To steal Miss Carmen from her Josie
Didn't take him very long.

Desperation seized on Josie
When Carmen handed him the sack;
He went and got a cobbler's awl
And stabbed her (fatal) in the back.

Now we have the tale before us—
Didn't take so long to tell;
But keeps the singers, band and chorus
For three hours a-raising hell!

W. J. HENDERSON.

MEMORIES OF A MUSICAL LIFE.

DR. WILLIAM MASON is not only a man who has rubbed shoulders with the gods of music, but at three score and ten has kept his enthusiasms. This latter fact is all the more amazing when we consider the increasing number of young men without spirit, evincing at an age when "Forward!" should be the watchword a lamentable lack of fire. Only a fortnight ago I met Dr. Mason coming from a Philharmonic rehearsal. He was delighted with Harold Bauer's piano playing of Liszt's *Todtentanz*, which was natural, and he expressed deep pleasure after hearing the Richard Strauss excerpt from "The Famine of Fire"—which was remarkable. Even some of my own contemporaries fail to hear music in the Strauss scores. However, it's all a matter of taste, as the Irish woman said when she married the Zulu. The main point is Dr. William Mason's youthful receptivity—a very admirable quality at any age.

William Mason was born in Boston, January 24, 1829. He says of his father, Lowell Mason, that "he made Boston a self-developing musical city. New York has received its musical culture from abroad"—a statement which still holds true. He played in 1846 for the first time in public, and several years heard Leopold de Meyer, and after carefully studying his methods caught the secret of muscular devitalization of the upper arm. Anyone who has the luck of hearing Dr. Mason play Mozart's D minor Concerto cannot forget the tonal beauty of his performance. His appearance at the keyboard suggested complete muscular relaxation, and so he played—pearling passages and he had a peculiarly tender *cantilena* touch. The latter, while singing, was rather veiled in quality, like the tone of a Cremona violin; quite a contrast to his crisp scales. His pedaling, too, threw a romantic haze over his playing. I particularly noticed this in that unique G minor scale study called, if I mistake not, *Romanze-Etude*, built on the so-called Hungarian interval. Mr. Mason sometimes gave this number as an encore. Thus it was that I heard it immediately after the Mozart Concerto, Theodore Thomas conducting. I had just returned from

Paris, and so I found the Masonic style not only free but also fraternal.

He writes in many places of touch, tone and technics, especially of the rhythmic treatment of scales and arpeggios, and also of his five-finger exercises with various touch modifications. In 1849 he went to Germany, to Leipzig, where Moscheles was reigning teacher. He actually saw Meyerbeer in Paris, talked to him, and too late found out that he had met the great composer. Meyerbeer spoke English and commended the young student for selecting Moscheles. A letter dated August 18, 1849, is still in his possession. It was written to him by Liszt.

Mr. Mason went to Moscheles, for whom he entertained much respect. He tells of a daughter of Moscheles who was forbidden to play Chopin by her papa—a rabid Mendelssohn man—but she married, went to London and had all the Chopin music she wanted. Our young American was tremendously excited after hearing Schumann's B flat symphony for the first time. He saw Schumann in Leipzig conduct his cantata, "The Pilgrimage of the Rose"—and awkward conducting he says it was.

Moritz Hauptmann was Mr. Mason's teacher in Germany. He has his autograph. It is a "Spiegel-Canon," which, when held before a mirror, the reflection "shows the answer to the canon in the related key." There you have the acrostic style of composition so dearly beloved by composers who dislike modern music. Some brain-dried pedant works twenty years over a quadruple fugue, some hideous monstrosity with arms and legs all over it like a musical centipede, and is straightway proclaimed a genius—usually in England, where they still prefer the organ to the orchestra and call Richard Strauss a madman! O Fugue, what asinine worshippers flock to thy shrine!

In 1852 William Mason went to Zürich and saw—Wagner. It is enough to take away your breath. "Ah! did you once see Shelley plain?" sings Browning, and I have often shaken the hand that shook the hand of Richard Wagner. To be precise, June 6, 1852, Mason was ushered into Wagner's chalet after a debate with the servant girl. Then he heard a famous voice: "Wer ist da?" It was Wagner's—but you must read the book, for it would be obviously unfair for me to eviscerate it in the columns of THE MUSICAL COURIER. He not only saw Wagner, but secured his autograph. Dr. Mason discusses the playing of various pianists—Chopin, Thalberg, Liszt, Moscheles, Henselt, Dreyschokk—with whom he studied—Carl Mayer and many others. Anecdotes in profusion are related of all these composers and players. The most interesting section of the book is, naturally enough, devoted to Liszt and Weimar. In no book, except the Pamann life, is there such a collection of Lisztana. The famous meeting between Brahms and Liszt is detailed by an eye-witness. Brahms, fatigued by a long journey, really fell asleep when Liszt played his B minor Sonata to him. Naturally, the old man was annoyed. Brahms' piano playing did not please Dr. Mason. He met Peter Cornelius, Remenyi, Sontag, Johanna Wagner, Raff, Rubinstein, von Bülow, Karl Klindworth, Grieg and many other interesting artistic folk.

To the young men of our own time—Joseffy, Paderewski, Friedheim, Rosenthal—Dr. Mason is particularly liberal. He places them critically, praises their powers and gently criticises when necessary. I fear that he was much too tender-hearted to have ever been one of the despised tribe of critical murderers, the men with axes in their hands, black thoughts in their hearts and brows beetling with hatred of music and musicians!

"Memories of a Musical Life" is a volume that all students of the piano, of music will enjoy. Appearing serially in *The Century Magazine*, the book is amplified by additions, and the author acknowledges the efficient collaboration of Gustav Kobbé in the preparation of the memoirs for publication. Many illustrations, rare portraits of artists and autographs adorn the work. William Mason is decidedly a lucky man to have hobnobbed with the gods of his art!

Archbishop Ryan's friends tell this story of his Grace: The Archbishop was about to take a train for Baltimore at the Broad Street Station when a young man accosted him, saying: "Your face is familiar. Where in hell have I seen you?"

"I really don't know," said the Archbishop, blandly. "What part of hell do you come from?"

It happened that Sullivan at one time saw a good deal of the present German Emperor, then Prince William, relates Arthur Lawrence. The occasion was that of a cruise with the Duke of Edinburgh and the Reserve Squadron in 1881. It was a journey which, as I discovered in the course of our conversations, Sullivan looked back upon with very great pleasure, and it may be of interest to summarize here the account of it in his diary:

"June 24—At Copenhagen, 10:40. * * * Drove out to L'Erémite (a hunting box in a large park an hour and a half from town) to dine with the King and Queen of Denmark.

After dinner I presented the letter and parcel given me by the Princess of Wales to the Queen. I had a long talk with her, and helped her to open the parcel, which contained photographs. Her Majesty was most gracious and kind—a woman of captivating manners, but full of real dignity. She said to me, 'The Princess says you have something to explain.' I replied, 'No, madame, H. R. H. gave me no message.' 'I mean you have something to tell me.' Again I answered, 'No, madam, nothing.' The Queen replied, 'She says in her letter, "He will tell you about the little monkey."' 'I assure your majesty I am quite ignorant on the subject of any monkey.' The Queen, with a bright laugh, replied, 'She means herself!' Then we both laughed heartily.

"The King, Crown Prince and Prince John all talked to me a great deal, and said they admired my songs, which they had heard so often in England.

"June 30—Rehearsal in the morning for the entertainment (to be held in the evening) * * * and again after lunch—three bluejackets came to rehearse their songs—difficult to catch the tune, but once caught made a note of. Entertainment at 7:30 on the mess deck. Very successful. Audience enthusiastic. To finish with, Fred and I played selection from 'H. M. S. Pinafore,' concluding with the 'Englishman,' which I sang, and, to my astonishment, all the crew joined in the chorus. Very well, too. Encored with rapture.

"July 16—Sir W. Hewitt and Clay left for England at 6:30 a. m. After lunch I went on shore and strolled about the town (Kiel), which is very old-fashioned, rather dirty and not particularly interesting. (After garden party) returned at 10:30 with the Duke, who drove me to the pier with Prince William (present German Emperor) and Prince Henry. When I got into the carriage Prince William bowed to me and sang, 'He polished up the handle of the big front door.' I burst out laughing, and so did everyone. It was too funny."

An artist recently returned from abroad is responsible for this Whistler story:

"The sometimes amiable J. McNeil had been invited to inspect a canvas by one of the younger impressionists. In characteristic Whistlerese judg-

ment was being passed when the culprit (for such he had been made to feel) broke in with:

"Oh, it's only a potboiler; simply intended to keep the wolf from the door."

"Ah, I see," said Whistler; "I suppose you hang it outside the door."

The *Spectator* philosophizes agreeably on "Life by Time Table," weighing the pros and cons of that requirement of system which modern conditions impose, and of that reasonable devotion to the casual without which life becomes one long horrid grind. For orderliness a somewhat novel plea is made.

Is it better, one wonders, to prepare, and, as far as possible, to abide by, a kind of mental time table, or to maintain a certain fluidity of arrangement? In the one case we fail to provide against waste, in the other we shut the door upon opportunity. Decision in this matter depends, we believe, almost entirely upon temperament. Sanguine people never live entirely by rule; they always leave a door open through which unforeseen good fortune may slip into every plan. The anxious, on the other hand, can only regard life calmly from inside a well closed cage of habit. One-half of the world seeks protection in monotony, the other half seeks recreation in variety. It is not easy to define the charm of the habitual, or to find a reason why, as Goethe said, we are even reluctant to part with what is in itself unpleasant when once we have got used to it. One explanation of its potency we believe to be this—habit is a strong defense against one of the greatest evils of life; we mean apprehension. If for years and years a man has done the same thing on the same day of the week, at the same time, the chances seem very large that he will continue to do it. The small circumstances of his daily life become fixed by force of reiteration upon his mental retina, and when he looks into the darkness of the future he sees them repeating themselves before his mind's eye. Thus by the monotony of habit men screen from themselves the fact—which no one can contemplate without a distinct loss of courage and mental vitality—that we cannot see one second ahead of us. No one, as Victor Hugo says, can take to-morrow from the hand of God; but to those who stick close to the habitual the future appears, if not less unknowable, at least less incalculable.

The Paris correspondent of the *Daily News* has sent the following to his paper: The strangest piece of statistics I have ever heard of is supplied by the manager of the refreshment room of the Paris Grand Opéra. He has been asked by an inquisitive sociologist whether the sale of different "lines" of refreshments is pretty regularly every night. The reply is a startling one. The refreshments sold are very different both as to quantity and to kind according to the play that is being performed. Thus, on "Faust" nights business is as good as it can be. Lemonade and champagne afford the handsomest profits. On Meyerbeer nights ices are the favorite refreshment. The works of Donizetti, such as "Lucia" or the "Favorita," stimulate a demand for syrups and China oranges. "And on ballet nights?" "Oh, on these nights the punch 'looks up.'" "And when Wagner is on, for instance, 'Siegfried'?" "They are black evenings for us. On those nights nothing is ordered, absolutely nothing. People run about during the intervals with scared faces, and do not even look at the buffet."

An exchange says that a Southern cornetist named Burst has three children—Alice May Burst, James Wood Burst and Henry Will Burst.

An inedited essay on "Taste" by Victor Hugo is the leading feature of the *Revue de Paris* for October. The poet passes near De Quincey's distinction of literature of knowledge and literature of power

when he divides great writers into two classes—"originals" and "primitives."

The original poet, he says, is distinct from the primitive poet in that the former may have guides and models. The original poet imitates sometimes, the primitive poet never. La Fontaine is original, Cervantes is primitive. * * * As occasion serves, the same poet may be now original, now primitive. Molière, primitive in "Le Misanthrope," is merely original in "Amphitryon." But originality has also its rights—the right even to a certain pettiness and a certain falseness. Marivaux must be reckoned with. It is all a matter of coming to an understanding, and not of excluding any kind of art. Drapery is in one taste, millinery in another.

But can millinery enter into art at all? No, in the vaudevilles of Scribe. Yes, in the statuettes of



HERMANN WOLFF AND HANS VON BÜLOW IN BERLIN.

Clodion. Where language is lacking, says Boileau, all is lacking. And Clodion knows the language of art, which Scribe is ignorant of. * * *

A way of writing which is one's own, a certain trend given to all the style, a personal way of touching and handling an idea—with these qualities alone great artists are made; witness, Horace.

However, let us insist upon it, the poet who sees in art more than art, the poet who in poetry sees humanity, the poet who actually is a civilizing agency, who is master because he is servant—him we hail. In all matters we prefer him who can cry, "I have willed it."

Why are the perfect poets not the great poets? Why is Virgil inferior to Homer, Anacreon to Pindar? * * * Because there are no perfect poets. Perfection is affirmed, but never proved. Nor is it human. But there are great poets. Man can be great. If the great have their excesses [against taste], the perfect show a shortcoming. *Deest aliquid*. Now, any lack does away with perfection, but no excess does away with greatness. Far from that, it confirms it. The heavens, if you will, are too big.

G. T. Dippold contributes to the Boston *Transcript* an interesting review of Camille Bellaigue's review of "Siegfried." Here are the concluding paragraphs:

"M. Bellaigue's description of the 'Waldweben' is one of the most beautiful and poetic ones we have ever seen; lack of space prevents us from giving it entire: 'Wagner animates not only beings but things, even the humblest and meanest. Some moments before the whole forge was alive. The hammer, the anvil, the bellows, the fire, the iron, the water, the tools took on imperfect and wretched life in the hands of the dwarf; in the hands of the hero they assume a superabundant and radiant life. And now the soil on which he reposes, the wind,

the trees, the birds which sing above his head, the springtime and the morning speak to him. A word, an intonation of Siegfried is sufficient to move us; the least detail is precious, and Wagner's genius, which elsewhere astounds us by its complication and massiveness, astounds us here by its delicacy and simplicity.'

"Other observations of M. Bellaigue show likewise his profound and yet discriminating and impartial admiration of the work; needless to say that the whole article is written in a noble style and charming language, befitting the dignity of the subject he treats.

"M. Bellaigue does not discuss the question of the relation of Wagner's dramas to the Greek tragedies. Much has been said on the subject, but no entirely satisfactory answer has as yet been given. We do not propose to discuss the matter now; however, we may briefly refer to one allegation that has been made by a noted critic, since it has been accepted by many as a correct statement. It has been said that Wagner must be associated with the Greek tragedy writers because he 'believes, like the Greek tragedians, that the fittest subjects for dramatic treatment are to be found in legends and mythologies.' For Wagner and for us the great composer's subject matter is indeed legendary or mythological; we do not and cannot believe in the reality of Wotan and the gods of Walhalla. The ancient Greek tragedians, on the other hand, believed in Zeus and the gods on Olympus; to the Greek people this faith was then a reality, a religion, and not a mythology. The original composers of the songs of the Elder Edda at the time of Teutonic paganism might be more appropriately compared with the Greek tragedians.

M. Edmond Rostand has good reason to regret his Compiègne verses, for from the day of their publication dates a reaction against him as a literary force. The verses were read at Compiègne by a gifted actress, and they seemed to please the illustrious guests of France. But they were laughed to scorn in the newspapers. M. Edmond Drumont declared that the ode was an insult to the Czar and a humiliation to French genius. What is called the Rostand *krach* is still exciting journalistic Paris. M. Raitif de la Bretonne writes in *Le Journal*: "The case of Rostand seems to me both more and less grave than has been represented. It is not deliberately, but involuntarily, that he has made bad verses. He has always made execrable lines. The Compiègne poem contains neither better nor worse verses than does 'Cyrano.' Long since my opinion, and that of all the real poets, was formed upon this point. Ask especially Jean Moréas, Henri de Regnier and Gustave Kahn." The same critic considers that Rostand is merely "skilled in counterfeiting artistic productions," and he quotes the following lines from the Compiègne poem to prove that their author has no style, ideas, depth or originality:

Et pour qu'il n'y ait pas d'erreur
Vous avez avec l'Empereur
Notre cœur pour résidence.

(And that there should be no error, you have, with the emperor, our heart for residence.)

Le sceptre magique des modes,
Du caprice et des nonchaloirs
Retrouvé dans un des tiroirs
D'une des célèbres commodes.

(The last two lines translated read: "Rediscovered in one of the drawers of one of the celebrated chests.")

Un ancien tapis d'Aubusson
Sur un air de vieille chanson
Fredonne: "Rien qu'à la façon
Dont je sens sur moi qu'elle glisse.
Oh! oh! c'est une Impératrice!"

(An old Aubusson carpet hums over the air of an old song: "Alone from the way I feel she glides over me, oh, oh, it is an empress.")

The photograph reproduced in these columns was a snapshot taken by Conductor Siegfried Ochs

of von Bülow and the late Manager Hermann Wolff. It is very characteristic.

Philip Hale recently composed three prose nocturnes. Here is one in the dolorous key of F sharp minor—one that is true as well as beautiful, though the beauty is gruesome:

"He sits at a table in a cheap eating house where pie is served and cakes flapped far into the night. His coat is spotted with grease and covered with cigarette ashes. His eyes are without light, his cheeks are pasty, there are strings of flesh below and on each side of his chin. He is talking to the newcomer at the newspaper office, the young countryman whose dream is to be associated with literary men.

"My best work was done nine years ago. Then I had ambitions, illusions, delusions. I was anxious about style. I shuddered at a split infinitive. I tried to catch the subtle charm of Walter Pater even when I penned the lightest paragraph. I read greedily in street car, at public meetings, wherever and whenever I had opportunity. Some of my articles excited attention. When a local cynic accused me of being a decadent, I was highly complimented; when he said that I was unintelligible, I knew that I was on the right road. I would in those days write a column for the sake of introducing a strange or obsolete word, for I regarded that word as the only one, the inevitable one. I should like to show you some of the pieces I wrote nine years ago: 'The Paradox of Pisander,' a study of the abnormally cruel; 'The Ending of Lucy Jones,' a grim and realistic sketch without an adjective. I once wrote a prose-poem without a verb, and I was a month in writing 250 words. A publisher told me that he would be glad to collect these sketches; but I knew that they were not for the public, and there they are in my scrap book, the receiving tomb of my hopes and aspirations. Ah, I wrote well eight or nine years ago!"

"Now, I write simply to keep my chair in the office. To support myself, I do outside work. I am willing to dash off a sermon, a biographical sketch of a prominent merchant, the eulogy of a patent medicine with affidavits of joy and gratitude. The more money I make, the more slovenly is my style. I have abused my memory; I loathe the sight of a book; I laugh when I hear about the successes of literary men. But don't let me discourage you from writing a masterpiece. Write it, and then look at it nine years from now.

"And he drained the stale beer in the glass, nor did he notice the cigarette ashes that floated on the top."

A tuba player in the Boston Orchestra returned to New York last month, giving as a reason for his resignation that he would have perished of lung trouble if he had remained. Every time he took a full breath Mr. Gericke eyed him and put forth that repressive left hand. The poor brass player had to swallow his own smoke, so to speak, and as consumption threatened he came to this city, where he blatteth as he listeth.

MINER WALDEN GALLUP.—Master Miner Walden Gallup is playing a series of recitals in the South, and is meeting with success. He has already appeared in some eight or ten cities, and is now playing in most of the large cities of South Carolina, and is everywhere arousing genuine interest both in his playing and in the methods and means by which he has acquired his proficiency.

"MELOMANIACS."

[BY HUGH CRAIG.]

UNDER the title of "Melomaniacs" James Huneker gives us a collection of twenty-four tales, some pathetic, some satiric, some weird, but all marked with originality. The "Piper of Dreams" is perhaps the most powerful, its hero being a Russian for whom the visible word has never existed. He modeled himself on Tchaikowsky, thought Richard Strauss did not go far enough, and that a new art must be evolved, not a synthesis of the old arts as dreamed by Wagner, but an art consisting of music alone, an art for the twentieth century, which would be the tongue of all life, the interpretation of the world's desire, the lever to move the world. Bach was an emotional mathematician, Beethoven a pedant and formalist; Wagner was captivated by the glare of the footlights, a victim to the fascinations of the word, the word which always clogs the free wings of imaginative music. Then he gave a concert and was pronounced an arch enemy of mankind, because he told in his music secrets buried in the shale of a vanished epoch. He was driven from country to country, and everywhere things were not as before. A strange angel had passed that way, filling men's souls with joy, beauty and bitterness. Finally he comes to Paris, and there he produces his new orchestral drama named "Nietzsche," and for the result readers must go to the book.

It is quite impossible to give any idea of Mr. Huneker's verbal symphony as he tells of tonal timbres made almost visible, of tinted music so cunningly merged as to impinge on the optic nerve, all concluded with the Day of Wrath, with the death of life and the death of love, and then "a corrosive shaft of tone rived the building and went hissing toward Paris in shape of a menacing sword." I have used the words verbal symphony in lack of anything better occurring to me. It would have been better, however, to have used the title prefixed to the "Dusk of the Gods" and style it a mask of music. It reminds me very much of the vision of the Hebrew seer: "Lo, as he saw the violence of the multitude, he neither lifted up his hand nor held sword nor any instrument of war. But only I saw that he sent out of his mouth as if it had been a blast of fire and out of his lips a flaming breath, and out of his tongue he cast out sparks and tempests. And they were all mixed together, the blast of fire, the flaming breath and the great tempest, and fell with violence upon the multitude, and all of a sudden nothing could be perceived only dust and smell of smoke. When I saw this I was afraid."

Equally weird is the "Disenchanted Symphony," wizard orchestra in four-dimensional space, and the "Corridor of Time," with its legend of the recurring staircase. In all these there is symbolism outdoing Mallarmé and out-Maeterlinck Maeterlinck. Liszt-like rhapsodies, Strauss-like tone words, all things transcendental. Are they written in sarcasm or ridicule? Partly, perhaps, but more like the sarcasm and ridicule of one who may smile at the attempt, but dream of its execution.

The other stories are of more general interest, being more human. The first one, "The Lord's Prayer in B," is direct, simple and strong. Where the "tap of the drum in the key of B and the mode was major" recur ever as Baruch Mendoza is dying in the torture chamber. In an "Emotional Accident" the drum plays a tragic part. The drummer loves his symphony, for to him there are no instruments of percussion. They have a soul and the rhythmic throb is the pulse of musical life. He loves his

wife, too, and then one day when she is doing a trapeze act, bang goes the drum a minute too soon, and she falls dead to the sawdust. The other stories, that may be called in common slang stories of Bohemia, have love, jealousy, renunciation. The melomaniacs are not, however, melomanes; mere fanatici per la musica; they are musicians with notions opposed to conventionalities, and their doings are told in tales of which the leitmotives are indicated by the titles "Hunding's Wife," "Tannhäuser's Choice," "Siegfried's Death," "Isolde's Mother," "Brynhild's Immolation," and these we can fill up either with Mr. Huneker's variations or our own imaginings. Perhaps after perusing some others we may agree with him that music has a conquering power for evil.

One part of the irony of fate is not treated in this suggestive little book, namely, the doom of the executive artist. The score of the composer is dead black and white till the musician gives to the printed matter a weight and a meaning which sometimes may be a revelation to the author. He has immediate success; he hears the applauding audience; he can see by his bank book how much greater is his reward than that of the sculptor, the painter or the writer. Then, when the last note has died away, his magic begins to lose its force. His production perishes in the producing. It is gone forever as soon as it is complete. In a few years all that men will know will be that Paderewski used to play the piano.

In this, as in his other works, Mr. Huneker displays quick imagination, sensitive temperament and originality. He has courage, too, for he dares to think of an art consisting of music alone; an art which will be the tongue of all life, the interpreter of the world's desire.

NATIONAL CONSERVATORY OF MUSIC.

Summer Term Begins May 1.

THE summer term at the National Conservatory of Music will begin on May 1 and continue on until August 12. Many of the students are arranging to study into the summer. At the February concert the program by the students of the conservatory was as follows:

Trio, G major.....	Haydn
Miss Halleck and Messrs. Tollefson and Munzer.	
Aria from Magic Flute.....	Mozart
A. Rosenberg.	
Cello soli—	
Air	Bach
Mazurka	Popper
At the Fountain.....	Davidoff
Miss Sarah Gurovitch.	
Piano solo, Impromptu.....	Chopin
William Ekeberg.	
Duo from Marriage of Figaro.....	Mozart
Miss Hancock and Mr. Ballantyne.	
Violin solo, Reverie.....	Vieuxtemps
Stanislas Nowak.	
Piano solo, Polonaise.....	Chopin
Miss Edith McMillan.	
Aria from Faust.....	Gounod
Miss Helen Adams.	
Piano solo, Gigue and Variations.....	Raff
Mrs. Blanche Bruner Levy.	
Violin solo, Les Adieux à l'Alhambra.....	Monasterio
Master Nicholas Garagusi.	
Quatuor, from Rigoletto.....	Verdi
Misses Wainwright and Adams, Messrs. Giles and Ballantyne.	

All of the pianists who appeared at the concert are pupils of Miss Adele Margulies, and their playing reflected greatly to the credit of their accomplished teacher. Little Sarah Gurovitch, the cellist, is a pupil of Leo Schulz. She is a gifted child, and her playing shows the results of good training. Both the violinists are pupils of Leopold Lichtenberg, and they both are a credit to their teacher and the conservatory. The vocalists who appeared are pupils of Wilford Walters, Miss Annie Wilson, Royal Stone Smith and Eugene Dufrique, and the singing of all of them evoked hearty applause from a discriminating audience. The monthly concerts are given at the hall of the conservatory.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

Founded by Mrs. Jeannette M. Thurber. Chartered in 1891 by special act of Congress.

JEANNETTE M. THURBER, PRESIDENT.

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HENRY T. FINCK,
MAX SPICKER,

CHARLES HEINROTH,
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(ADMISSION DAILY.)

SIMON BUCHHALTER'S CONCERT.

SIMON BUCHHALTER, a talented young pianist, gave a concert at the Carnegie Lyceum last Sunday night, at which he was assisted by Miss Caroline Montefiore, soprano; Carl Venth, violinist, and Hans Kronold, 'cellist. The concert was arranged by Mr. Buchhalter as a "farewell" to his friends here in New York, as the young artist will soon sail for Europe. He studied abroad several years, for a time with Leschetizky. Mr. Buchhalter's playing is remarkable for its individuality, a beautiful tone and virility. His solo pieces, all familiar to students, included the Chopin Nocturne in F sharp major, a Chopin Etude and the Polish composer's great Scherzo in B flat minor, Rubinstein's Barcarolle in A minor, Grieg's characteristic "Wedding Day," Liszt's "Liebestraum" and that composer's "Venezia e Napoli." With Messrs. Venth and Kronold Mr. Buchhalter played the first movement from Rubinstein's Trio in B major for piano, violin and 'cello, and while this ensemble number was not flawlessly played it was notable for musical warmth, which is sometimes more appreciated than too much "finish." Mr. Buchhalter was received with great cordiality.

Miss Montefiore appeared to excellent advantage in an unhackneyed aria and three unhackneyed songs. The aria which she sang was the difficult one from "Pagliacci," an aria rarely heard on the concert stage. The three songs were "Bettler Liebe," by Bunge; "Es war ein alter König," by Rubinstein, and "Ob Heller Taggby," Tschaiakowsky. The songs by Rubinstein and Tschaiakowsky are little gems and Miss Montefiore sang them beautifully. There is a pathetic quality in her mellow, cultured voice that is very appealing and that also enhances the value of the lieder style. In the operatic air the soprano gave a fine illustration of vocal virtuosity.

Mr. Venth played as a solo "Morceau de Salon," by Viextemps, brilliantly and with considerable more feeling than most violinists could put into such an empty composition. Mr. Venth has written better music himself, and there is no good reason why he should not play more of his own compositions in public. Mr. Kronold played as solos an Adagio by Bargiel and a Caprice by Goltermann, and particularly in the former drew from his 'cello tones rich and sonorous. Kronold is growing in popularity and deserves his success. Carl Brauchhausen, who accompanied for Miss Montefiore and Messrs. Venth and Kronold, delighted everybody with his sympathetic and skillful assistance at the piano.

Eleanor Cleaver.

MME. ELEANOR CLEAVER, who will make her reappearance in this city at a recital in Mendelssohn Hall next Wednesday evening, March 12, has been singing with marked success in England this season. Extracts from the London criticisms show that her singing has appealed to the severest critics across the Atlantic. Here is a paragraph from the London Times:

The possessor of an exceedingly fine contralto voice, she elected to be heard in an admirably chosen selection of songs, and she is especially to be commended for bringing forward the beautiful "Murre nicht," from Bach's cantata, "Nimm was dein ist," of which she gave a fine performance.

The following will also be read with interest:

There are neither tricks nor affectation in her voice, and the audience appeared to recognize the presence of an artist.—Daily Telegraph.

A remarkably successful concert was given on Tuesday evening by Mme. Eleanor Cleaver, an American contralto. Madame Cleaver's voice is rich and sonorous in quality, particularly in the lower register, and she uses it like a thorough artist, the mezzo voice being exceptionally good.—Daily Graphic.

Mme. Eleanor Cleaver has given another concert, at which she has strengthened the very favorable impressions produced at her first recital. She has a voice of a very rich and sympathetic quality, and uses it with the insight and judgment of a highly cultured

artist. The most hypercritical could hardly ask for a more satisfactory interpretation than that which she gave of "Von ewiger Liebe," for instance.—The Westminster Gazette.

Sara Anderson.

SARA ANDERSON scored an emphatic success in Minneapolis recently at a concert of the Philharmonic Club. Here are the press notices:

Miss Sara Anderson, the soloist, created something of a furor, and through the insistent demands of the audience and the generosity of the singer the concert came near being a song recital. It has generally been predicted that Miss Anderson is one of the coming Wagner opera singers, and judging last evening from her voice, dramatic temperament, poise and physique, the promises for her future bid fair to be realized. Her voice is of delightful smoothness for one of such an unusual range, and though the whole voice is of beautiful quality the lower tones have a depth, richness and warmth of color that a contralto might envy, and with that something in them that can best be described as heart quality. Her breath control is fine. Her songs were varied in color and emotion, and from the aria from "Tannhäuser," "Dich Theure Halle," to the light and dainty French songs, she gave them musical taste and feeling and an intelligent understanding of their meaning.—Minneapolis Daily Times, February 13, 1902.

Sara Anderson, the charming American songstress, was the soloist. She has a wonderful voice and an admirable stage presence and is wholly delightful. Her tones are melodious, and she sings with depth and feeling. The clear, bird-like trills in her voice were admirably shown in Bizet's "Pastorale" and Tosti's "Les Filles de Cadix." She sang a second group of songs, including "Under the Rose," "The Violet" and "Love Song," and accorded several encores during the evening in response to the tumult of applause. The finale from Mendelssohn's "Lorelei" was given by Miss Anderson and the chorus and was a tremendously artistic piece of work.—Minneapolis Tribune, February 13, 1902.

Miss Anderson is a woman of a very well defined type both as to her personality and her voice. She has a commanding stage presence. She seems in every way a woman whom nature intended for the world's eyes; and her voice was as certainly intended for its ears. It is a voice prodigally endowed, of exquisite texture, rich and luminous. There are no flaws in the vocal scale. The lowest are of exactly the same warm and luminous quality as the high C. She has mastered perfectly the head-chest tone, making the beauty of her lower and middle registers as commanding as the full and luscious high tones. Besides the scale of solid beauty, Miss Anderson is a colorist of no little power. In nothing she sang was her peculiar style more definitely manifested than in the tiger song from Massé's "Paul and Virginia." It revealed latent power of expression and of feeling, and it won the audience to enthusiasm. In the more delicate lieder, Miss Anderson's fine pianissimo effects were greatly admired, and in "Elsa's Dream" she left nothing to be desired, either vocally or in dramatic expression.—St. Paul Dispatch, February 12, 1902.

This big assembly applauded vehemently every number, and expressed the warmest admiration for the soloist, Miss Anderson. Her announced numbers were the Massenet air from "Hérodiade," "Il Est Doux, Il Est Bon"; "Elsa's Dream," from "Tannhäuser"; "Bettler Liebe," by Bunge; "In der Rosenlaube," by the same composer. Then Miss Anderson tripped across the Rhine to sing "Aimons Nous" (Saint-Saëns) and Massé's "Chanson du Tigre." Another selection between the Gallic melodies was a love song by Basiewicz. Accompanied by the club, she sang Mendelssohn's "Hear My Prayer." She was compelled to add three or four songs in answer to recalls.—St. Paul Pioneer, February 12, 1902.

Miss Sara Anderson made a distinctly good impression last night. Her voice is beautiful. The range is wide and even, the registers melting into one another imperceptibly. It is Miss Anderson's lower tones that are especially delightful. They are almost 'cello-like in their quality, grave and deep and fine. Her solos in "Hear My Prayer" were beautifully sung. The aria, "Il Est Doux, Il Est Bon," from Massenet's "Hérodiade," was sung with big emotion, if one may use the expression. It showed the sincerity of the singer's art. In the group of songs which followed Miss Anderson sang, among other things, Bunge's "In der Rosenlaube." The final group of songs, "Aimons Nous," by Saint-Saëns; "Love Song," by Basiewicz, and "Chanson du Tigre," by Massé, were sung in a manner that aroused the large audience to an unusual pitch of enthusiasm, and the singer was recalled three times.—St. Paul Globe, February 12, 1902.

GEORGE W. JENKINS.—George W. Jenkins has been engaged to sing the tenor role in a grand production of the "Redemption" at Massey Hall, Toronto, on Good Friday, March 28, under the direction of Mr. Torrington.

OGDEN-CRANE PUPILS.

AT Genealogical Hall, 226 West Fifty-eighth street, Friday evening, February 28, Madame Ogden-Crane gave her fourth recital. The rapid progress of the pupils make these affairs of no small interest throughout the season. Madame Crane seems to inspire her pupils with confidence, for even the least experienced evince wonderful self-control. Among the large number of pupils there are some very promising voices.

The accompanist of the evening was Miss Yara Estir, and she deserves special mention for her very excellent work.

Miss May Malone (her first appearance) sang "Violets," by Wright, sweetly and delicately. She was also heard to advantage in her duets with Miss Frieda Wiegold. The latter has a mezzo soprano of almost contralto quality, her low A being free from strain and perfectly musical. In her second solo number, "Fairy Dance," by De Koven, she showed marked improvement in flexibility. Miss Ida Crane sang "Killarney Love Song," by Collingwood, with freedom and power; it was also her first public appearance.

Miss Madie Costello sang "Good-bye, Sweet Day," by Varmah; Miss Leslie Trembath, "Your Lips Have Said You Love Me," by Hawley, and "Could I," by Tosti, and Miss Cornelia Heuberger "Neath Skies of Spain," by Marks. All three heartily were approved. Mrs. Florence Robertson James, the reader, was very entertaining, both in her dramatic and humorous selections. Miss Alice R. Richards sang "Summer," by Chaminade. She is gaining in repose and sang with perfect breath control, consequently delighting the audience. Nothing is so distressing as to hear a singer gasp for breath. This can never be said of Madame Crane's pupils.

Miss Edith Shafer sang "Sing On," by Denza, with good effect. Miss Esther Hart sang "Awakening," by d'Hardelot, in a sweet, well modulated voice.

Georgett's two numbers, "Spring Time Has Come," by Harris, and "My Dream of You," by Trevelyan, gained long and continued applause from her audience. Hattie Diamant Nathan is a finished singer and sang Ardit's "Spring Time of Love" like an artist as she is. She is a credit to Madame Crane's instructions. Miss Mae Esther Woodward sang "Still wie die Nacht," by Böhm; "The Daisy's Secret," by Barnes, and "Mighty Lak' a Rose," by Nevin. She has a very fine quality of voice and has improved very noticeably.

Madame Ogden Crane's voice was heard to good advantage in the duet with Miss Woodward, "I Will Magnify," by Mosenthal.

The fifth recital will be held in March, and tickets may be procured on application at the studio, No. 3 East Fourteenth street.

ELECTA GIFFORD'S ENGAGEMENTS.—Electa Gifford is engaged for the Birmingham Festival, April 9, 10 and 11. She will sing in Parker's "Hera Novissima," Bruch's "Fair Ellen" and Foote's "Skeleton in Armor." Miss Gifford will also be the soloist with the Thomas Orchestra in Indianapolis and several other cities, and is engaged for St. Paul and Minneapolis early in April.

BROUNOFF RUSSIAN LECTURE-RECITALS.—Platon Brounoff has been engaged to give his popular lecture on "Russian Life and Music" at Canton, Pa., and has recently concluded a series of six under the auspices of the Board of Education. Large crowds of people listened to these with highest appreciation, so that there is demand for more. He gives it at Miss Wald's "Nurses' Settlement" soon, with Miss Gorn, soprano, a string quartet, and a special feature will be Oriental music.

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INDIANAPOLIS.

INDIANAPOLIS, February 27, 1902.

THE past fortnight has been a busy one for the music lovers of Indianapolis, as indeed the whole season has been one of unusual importance musically. Besides the five Thomas concerts and the coming of many prominent artists, the winter schedule includes several notable performances given by local musicians, conspicuous among which are the series of concerts given by the Symphony Orchestra, the Matinee Musicale, the Musikverein and the Maennerchor.

Unusual interest was attached to the concert and ball given at the Deutsch Haus on February 22 by the Musikverein on account of the fact that this date was the fourth anniversary of the founding of the society. In their reading of the program the chorus and orchestra showed evidence of the careful training of their director, Alexander Ernestinoff, for several seasons director of the May Festival Chorus.

Several of the members gave opportunity for delicate shading and pianissimo effects which were obtained with remarkable fidelity to the spirit of the pieces, while the more difficult parts were given with apparent ease. Be it said to the credit of this organization, its soloists have thus far been resident musicians. On this occasion the solo work was done by Edward Nell and his pupil, Miss Georgia Galvin. Mr. Nell has a well trained baritone voice of more than ordinary beauty, and sang in a way which aroused the enthusiastic applause of the audience, which was a thoroughly musical one. Miss Galvin responded to a merited encore. The chorus and orchestra numbered nearly 200.

Where the national hymn was introduced in the fantasia the chorus joined in, and the audience, rising, did likewise.

The officers of the Musikverein are: President, George Koethe; first vice-president, Albrecht Kipp; second vice-president, Robert Keeler; corresponding secretary, Otto L. Kipp; recording secretary, J. G. Miller; financial secretary, Herman P. Lieber; treasurer, Albert Metzger; librarian, Fred Bachman; registrar, Leo Rappaport.

The second and last of the artists' recitals given during the winter season by the Matinee Musicale took place on the evening of February 19 at the Propylæum, the soloist being Eduard Zeldenrust.

This organization, which is now in the twenty-fifth year of its existence, has done much to enrich the musical life of this city. Its present officers are: President, Mrs. A. M. Robertson; vice-president, Mrs. James W. Lilly; recording secretary, Mrs. William C. Lynn; corresponding secretary, Miss Adelaide Carman; treasurer, Miss Sarah T. Meigs; librarian, Mrs. Nettie D. O'Boyle; executive committee, president, recording secretary, corresponding secretary, ex-officio, Mrs. Flora M. Hunter, Mrs. S. L. Morrison, Mrs. Henry Schurmann; chairman membership committee, Mrs. A. M. Robertson; reception committee, Mrs. Henry Jameson (chairman), Mrs. A. G. Cox, Miss Josephine Robinson.

The Plainfield Musical Club, which has a membership of twenty, comprising the best musical talent of the town, and of which Professor Belcher, of Indianapolis, is the instructor, gave its second musicale last night at the opera house. The program was in two parts and consisted of choruses, duets and solos. By request, Miss Rena Stanley repeated a solo which she sang at a former musicale—"Heart of My Heart."

A musicale was given on Tuesday, February 18, by Mrs. Charles Carroll Brown, of the Lexington, in honor of Mrs. Fleming and Mrs. Friedley, recently of Bloomington, Ind. An artistic program was presented by Miss Mary Josephine Wight, Miss Margaret Lockwood, Mrs. Fremont Swain and Mrs. A. S. Thompson.

A pupils' recital, such as occurs every two weeks, was given at the Schellschmidt Music Studio on Saturday evening, February 15, with the following program:

Out on the Deep.....	Loehr
William Campbell Hall, Jr.	
Coquette.....	Chaminade
Miss Ethel Vivian Swain.	
Serenade.....	Gillet
Alfred Miller.	
Cradle Song.....	Vaimah
Miss Blanche Purviance.	
Come, Sweet Morning.....	A. L.
Miss Mabel Norris.	
Nocturne.....	Golterman
Mr. Smith.	
Fleeting Days.....	Bailey
Mrs. E. T. Silvious.	
Two Eyes of Brown.....	Hawley
Bring Her Again to Me.....	Hastings
Henry A. Backemeyer.	
Sixth Air Varie.....	Dancs
Mrs. Mae Knee.	
Still as the Night.....	Bohm
Miss Grace White.	
Beloved, It Is Morn.....	Aylward
Charles Dougherty.	

One of the recent interesting events among club circles was the guest meeting of the Aftermath Club at the home of Mrs. V. W. Woodward on February 19. A charming musical program was given by Miss Georgia Galvin, Mrs. Rhea Hall Behmyer, Edward Nell, H. Y. Mercer, William Bradford, Mrs. Charles E. White and Miss Grooms. Purple being the club's color, a dainty bouquet of violets was given each of the participants.

The Metropolitan School of Music threw open its parlors on last Friday evening for a recital, the performers being mainly the younger students of the school. The numbers given were as follows:

Piano, Shake Hands.....	Orth
Edna Kraft.	
Piano, Rondo in C.....	Bold
Florence Sager.	
Violin, Berceuse.....	Grieg
Yuba Wilhite.	
Piano, Gypsy Dance.....	Lack
Elsie Stutzman.	
Piano—	
Bluette.....	Schütt
Children's Dance.....	Westerhout
Bessie Stevens.	
Violin, Fantaisie Pastorale.....	Singelee
Fay Thompson.	
Piano, Under Bright Skies.....	Whelpley
Mayme Straughan.	
Piano—	
Berceuse from Jocelyn.....	Godard
Waltz, op. 8, No. 1.....	Moszkowski
Nellie Free.	
Violin, Scene de Ballet.....	de Beriot
Ellis Levy.	
Piano—	
Canzonetta, à la Schumann.....	César Cui
Chaconne.....	Durand
Estelle Turney.	
Piano—	
Evening Song.....	Whelpley
Dance of Gnomes.....	Whelpley
Fred Libke.	
Violin, G minor Concerto (first movement).....	Bruch
Nathan Davis.	
Piano, Sonata, G major.....	Beethoven
Ruth Perkins.	

Violin, Quartet, op. 42.....Dont
Elizabeth Coull, Margaret Seegmiller, Yuba Wilhite and Katherine Simon.

At its third concert of this season, given Wednesday night, the Maennerchor was assisted by three soloists, two of them of this city—Mrs. Philip Goetz, soprano, and Ellis Levy, violinist—and one from Cincinnati, Joseph Schenke, tenor. The concert was given under the direction of the society's leader, Franz Bellinger. Two of the numbers given were repeated from a former concert, and they were well worth repeating. From Schumann's cantata, "The Pilgrimage of the Rose," given in its entirety before the society recently, Mrs. Goetz sang two excerpts, with the assistance of the mixed chorus, and later, Ivan Knorr's "Cossack Love Songs," in which the chorus again took part. Ellis Levy's program numbers were the De Beriot C major Concerto and the Godard Berceuse, and to these he added an extra number. Mr. Schenke gave Walter's Prize Song from "Die Meistersinger" and "The Wanderer's Song," by Schumann. Two choruses by the men's voices completed the program, which was enjoyed and applauded.

Oliver Willard Pierce, pianist, and Miss Benaldine Smith, violinist, both of this city, gave a recital at New Albany, Ind., January 31, which was pronounced by local musicians as one of the most artistic ever listened to in that city.

A trio recital was given at Greencastle on February 19 by the ensemble class of Adolph H. Scheelschmidt, of this city. Mr. Scheelschmidt has charge of the violin department of the school of music of DePauw University.

Prof. Karl Schultz, a prominent music teacher of this city, will in a short time go to New York, where he will reside with his son, who is connected with the New York Journal.

A musical tea was given on February 21 by Mrs. George T. Randall and daughters, the Misses Pearl and Flora Randall, for Mrs. E. J. Richards, of Chicago, the guest of Mrs. J. W. Cooper and Mrs. Houston, also of Chicago. During the receiving hours, a program was presented by Miss Benaldine Smith, violinist; Miss Elizabeth Cooper, Charles A. Reade and Mrs. Henry Hammel, of Greenfield, pianists; Miss Clarissa Koons, of Muncie, Miss Attia Malott and Henry W. Laut, vocalists; and Oscar Jones gave several Cecilian numbers.

In the evening a second musicale was given, the same musicians participating. LAUREL C. THAYER.

"SONGS OF ALL THE COLLEGES."—"Songs of All the Colleges," compiled and arranged by David B. Chamberlain (Harvard) and Karl P. Harrington (Wesleyan), has just been published by Hinds & Noble, Cooper Institute, New York. The book, which contains over 160 songs, is one of the finest collections of college songs which has ever come under our notice.

Many a college man will pause to think of the good times of his undergraduate days as he turns the leaves of this highly interesting and reminiscent volume.

The book is one of distinct value, and will, no doubt, meet with a large sale.

MADAME CAPPIANI'S NEW STUDIO.—Mme. Luisa Cappiani has changed her residence and studio to more convenient quarters at "The Gosford," 236 West Fifty-fifth street, near Broadway, where she receives pupils in vocal culture and the art of singing.



JAN KUBELIK

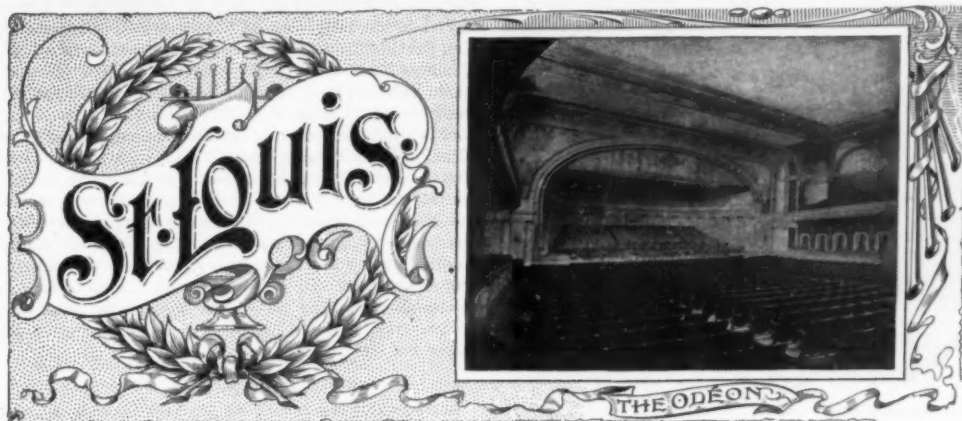
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THE ODEON,
St. Louis, February 27, 1902.

FRANCIS ROGERS, baritone, was heard during the past week in two song recitals. The first, for which the tickets were sold entirely by invitational subscription, was given Wednesday evening in the Odeon Recital Hall. This was in every respect a function; the audience was representative of the St. Louis smart set, with whom Mr. Rogers is personally a tremendous favorite, and all the detail of program and decoration was fetching and æsthetic.

Mr. Rogers was successful in placating and contenting even those captious ones known as the professional singers and teachers. With one it was his splendid tone production, with another his perfect breathing, one and all agreed that in this song recital was enjoyed one of the most delightful events of a very satisfactory season of song. To many the program seemed unnecessarily severe in the representation of the German school. The Dvorák Gypsy melodies were probably the occasion of this slight resentment. To the uninitiated this song series is rather dazing and there were many who were frankly and visibly bewildered and discountenanced by a persistent imposition of Dvorák after a vigorous diet of Beethoven, Händel, Buononcini, Lully, Brahms, Schubert, Franz and Ries. The "Giaconda" Barcarolle, together with a well contrasted group of modern compositions sung in English, aroused keen enthusiasm, several of these being vociferously redemanded.

Mr. Rogers is admirable in his dignity and legitimacy of effect; there is no cheap or sensational appeal, and his detail and finesse are refreshing.

The second recital embodied a Schubert and Schumann program, given the Morning Choral, by James S.

Blair, the president of that organization. Mr. Rogers charmed his wholly feminine audience with a comprehensive and serious representation of the Schubert and Schumann muses. Many of the songs were given with inimitable charm and conviction. Mr. Kengel prefaced each series with explanatory remarks and comments, which added not a little to the morning's interest.

The Choral Symphony concert of Thursday somewhat taxed the endurance and zest of subscribers. A fifty minute Sinding Symphony was in all defiance and disregard, followed by Variations of Edward Elgar, an extremely interesting work, novel in character and most effective, bizarre and brilliant in treatment, but of a length and persistency! Musically and mentally listeners were haggard and wan.

Gérardy aroused enthusiasm, recalls galore and encores.

LILLIAN APEL EMERY.

From the Lankow Studio.

MARTHA HOFACKER sang Marie in "The Trumpeter of Säckingen," at the Opera in Strassburg, Sunday, February 9, 1902, and the Strassburger *Neueste Nachrichten* writes in its edition of February 10, as follows:

A proof of the great popularity of "Der Trompeter von Säckingen," the work of our beloved countryman, Victor E. Nessler, whose early decease all deeply regret, was clearly demonstrated at yesterday's performance of this opera, when, despite the Lenten holidays, an audience assembled that filled every space in the Opera House. The performance was under the musical direction of Otto Schwarz. The title role was assumed by Hans Porkony, assisted by the charming and sympathetic artist, Miss Martha Hofacker, who assumed the role of Marie. This young artist, whose past efforts have been accepted by us in the highest esteem, again achieved a phenomenal success. Her clear, ringing voice, musical certainty and perfect intonation are achievements of which this artist may duly be proud.

Her gracefulness and dramatic ability are both a true reproduction of nature. The audience by their repeated curtain calls certainly proved to Miss Hofacker their appreciation of her masterly and artistic efforts.

SECOND WETZLER ORCHESTRAL CONCERT.

THE second of the series of orchestral concerts under the skillful conductorship of Herman Hans Wetzler, will be given in Carnegie Hall on Tuesday evening, March 11. Fritz Kreisler will be the soloist. A feature of the program printed herewith will be the Bach E flat Suite orchestrated by Mr. Wetzler:

Orchestral Concert (orchestra of eighty).

Hermann Hans Wetzler, conductor.

Fritz Kreisler, soloist.

Overture, The Bartered Bride.....Smetana

Concerto for Violin.....Beethoven

Fritz Kreisler.

Suite in E flat.....Bach

Orchestrated by H. H. Wetzler.

Violin solo.....

Fritz Kreisler.

Prelude, Die Meistersinger von Nürnberg.....Wagner

Olive Meade Plays With Thomas Orchestra.

MISS OLIVE MEAD, the young violinist from Boston, has succeeded in capturing the critics of the West as she did those of the East. Appended are extracts from the Chicago papers:

Miss Olive Mead, soloist at this week's concerts of the Chicago Orchestra, proved at the recital yesterday that her playing could be a notable feature on a program unusually strong in novelties. Miss Meade's selection was a novelty—Goldmark's A minor Concerto for the violin. The young woman surprised the audience with her robust, sonorous tone, which had richness and resonance to an unusual degree. She possesses also an excellent technical equipment and takes difficult passages with ease and a uniformly excellent tone. This tone has quantity as well as quality, enabling the performer to hold her own with the orchestra and giving her unusual fitness for concert work in a large hall, such as the Auditorium is. Her instrument spoke at times with the rich voice of a 'cello. This fact, coupled with musicianly breadth in the interpretation, made her performance highly enjoyable. As an encore she played a Bach Sarabande. Miss Meade is from Boston and is a pupil of Kneisel.—The Record-Herald, February 15, 1902.

The sixteenth of the present series of concerts given by the Chicago Orchestra attracted a fairly good attendance in the Auditorium yesterday afternoon. The centre of attraction was the first appearance in these concerts of Miss Olive Mead in a violin concerto by Goldmark, also new to the patrons of the Chicago Orchestra. The concerto is a delightful composition and full justice was given it by the talented young violinist. She seemed to have a very fine instrument, and she certainly produces a big, clear and beautiful tone, not surpassed by any violinists heard recently in Chicago. Miss Mead is equally masterful in such ornamentation as her selections called for—arpeggios, trills, runs, double stops—all were well produced. She has a fine presence and certainly presented a very pleasing picture, whether waiting quietly or playing gracefully. She responded to an encore justly demanded by playing a charming bit from a sonata of Bach's composition, and if her over half an hour's playing of the concerto caused her any fatigue it was not noticeable in her playing. Her work in the sonata confirmed the favorable impression already formed.—The Chronicle, February 15, 1902.

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HOTEL RALEIGH, 319 SUTTER STREET,
SAN FRANCISCO, February 24, 1902.

BOTH Nordica and Hofmann have come and gone, leaving the most enjoyable of reminiscences behind. Hofmann was fêted and dined as much as he would while among us; and here be it said that he is a young man with a mind of his own, and knows exactly what he wishes and will have nothing else. One of the most elaborate functions given in honor of this world famed artist was a dinner given him by Sir Henry Heyman in the famous "Red Room" of the Bohemian Club, on Thursday evening, February 13. Sir Henry is well-known both in and out of Bohemia as a perfect host, and on this occasion those who were fortunate enough to be his guests were received by Sir Henry in the beautiful "Owl Room," after which they all proceeded to the Red Room, where at 7:15 o'clock dinner was served. It is said to have been the most perfectly appointed and elaborate dinner ever given in the club to a visiting artist, and the remarkable point in the affair is this, that Sir Henry is a violinist, while Josef Hofmann is a piano virtuoso.

Even Hofmann himself could but exclaim at the beauty of the appointments, and Sir Henry had neglected nothing by means of which to delight the eye as well as the palate. The decorations were beautiful and lavish. Suspended from the ceiling directly above the round table hung a gorgeous Chinese umbrella 16 feet in diameter, from every point of which hung a lighted Chinese lantern, and from the centre a beautiful Oriental lamp. Upon the table were rarest flowers, the centerpiece being a magnificent antique copper vase filled with branches of rare plum blossoms, while the table was literally concealed beneath the profusion of delicate orchids, great purple violets and ferns of every variety. Here and there candelabra, with wax candles shining through rose colored shades, cast a soft glow over the surroundings; while the favors were boutonnières—gorgeous carnations of enormous size. The menus were printed in gold on heavy white cardboard, in the corner of which appeared the club crest in raised gold and letters. Mr. Hofmann was not slow in expressing his surprise and delight in the honor thus conferred upon him by a fellow musician, a little act of courtesy which

appears to be very rare in these days of self-advancement at whatever cost.

Sir Henry was in one of his happiest moods, and his graceful tact put everyone instantly upon good terms with his neighbor, and as he also acted as toastmaster, paying his distinguished guest the highest possible compliments which a man of his rare attainments can win. He spoke of him as "not alone an artist by birthright and inspiration from the Giver of all good gifts, but as a distinguished and refined gentleman as well, worthy of all honor and esteem." The very cream of Bohemia, all representative men of San Francisco, were present, and it follows that the stories, speeches and flow of wit were unusually brilliant. Those who made up the list of guests were: Josef Hofmann, Casimir Hofmann, Eugene Schmitz, mayor of San Francisco; Park Commissioner Altman; F. P. Deering, president of the Bohemian Club; Horace G. Platt, ex-president Bohemian Club; Vanderlynn Stow, ex-president Bohemian Club; Louis Sloss, Jr., vice-president and manager Alaska Com. Company; Judge M. C. Sloss, Judge Superior Court; Charles J. Dickman, one of our noted artists; I. G. Waterman, inventor, and Sir Henry Heyman, the ideal host.

Loudon Charlton, the manager of Nordica's concert tour, presented his compliments to your San Francisco correspondent on Saturday last and wished to be cordially remembered to the home office. The Nordica season has been one of unparalleled success, and Saturday the diva sang to a packed house, people standing and sitting in the aisles everywhere. I think she was a greater success in her concert work on this occasion than in any of the previous concerts. In her first concert it seemed in effect as it would for a giant to undertake the work of a liliputian. But the second concert gave us a new Nordica and her lied work became more subdued, producing a far better effect. The "Serenade" of Boucher and Berceuse of Chaminade, with which she opened the program, were impressively tender and sympathetic. "Chère Nuit" of Bachelet was encored, and "Elsa's Dream" splendidly done. "Waldesgespräch," Schumann, was a wonderfully romantic rendering, and to an encore after the "Kirchgang" of von Fielitz, she gave the Grieg "Boat Song" beautifully. One of her

most effective numbers was Rogers' "At Parting." I have never heard it sung with so rare feeling as she gives it. Mrs. Beach's "Ecstasy" was an exquisite number also, and "Titania's Cradle."

Liza Lehmann's setting of the old poem of Shakespeare's lovely words, "I Know a Bank," was a revelation. Oscar Weil is a local composer of superior attainments and great talent, and his "Spring Song," with violin obligato, by Miss Grace Freeman, also a local musician, was warmly greeted and greatly enjoyed. It is a lovely composition, and Nordica brought out the kernel of its worth in her rendering. It was a very pretty sight to see the stately Nordica leading out the shy young violinist to share the honors with her. To a rousing encore she gave Nevin's delightful negro song, so popular through her rendering, "Mighty Lak' a Rose," and truly as Nordica sings it you cannot but feel that

*** heaven
Is comin' close to you.

She gives it the infinity of tenderness. One has felt more than ever that Nordica is a past master in portraying vocal emotion. The number with which she finished the second program was the grand aria from the Hungarian opera "Las los," by Erkel, and it was a magnificent conception magnificently executed. In her third concert the "Eliland," of von Fielitz, was the greater part of the program, with a few new numbers, and some which had become favorites through hearing her sing them. The last number was the old "call" of Brünnhilde, which never fails to stir us all, and in which Nordica, as we love her best, comes back to us. Her costuming has been elegant, but in nothing has she looked so womanly sweet as in her farewell concert, when she wore a simply designed white lace gown with a white hat.

E. Romayne Simmons' accompaniments were beautifully done.

Now that Nordica is gone, and we can think it all over again, we feel more than ever that this woman, with her many gifts, sound of heart, with all her great attainments, fair of face and figure, is the queen of America's song birds, and we are glad she belongs to us.

Bouvier and Greenbaum are doing a good work, not alone in what they have already given us, but next week we are to hear the Chicago Symphony Orchestra, with Adolph Rosenbecker, conductor; Mme. Ragna Linné, soprano; E. C. Towne, tenor; Jan van Oordt, violinist, and Franz Wagner, 'cellist, soloists. The programs covering four concerts are made up of most attractive material, and the prospect is a most enjoyable one. A later prospect gives us Katherine Fiske, contralto; Max and Julia Heinrich in the melodramatic setting of Richard Strauss' "Enoch Arden," as well as song recitals, after which comes Fannie Bloomfield-Zeisler; and next month Emma Nevada, another American girl who has become famous; and with her Pablo Casals, court 'cellist to the Queen of Spain; Maquarre, for two years flute soloist of the Lamoureux and Colonne orchestras in Paris; Moreau, the distinguished French pianist and composer, and Heathe Gregory, the well-known American vocalist. The concert is dated March 1, and the program is full of good things.

The local concerts are offering many attractions on their own account. On March 4 little Aileen McCabe, the



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wonderful child violinist, who is possessed of a talent that has enabled Norah Brandt in two years and a half to teach her to play Mendelssohn, de Beriot, Vieuxtemps and the finest violin composers with intelligence, will make her initial bow to the public. She is really a wonderful child, and possesses the virtue of being exactly the age she is represented to be. Her work is clean, strong and full of musical intelligence; besides which she has the gift of absolute pitch, and names instantly the tone of a bell, a glass tumbler, a piano key, or anything that has a clear musical sound. In the same way she names chords without hesitation. Her progress is the more marked that till two years ago she had no opportunity to study at all, having lived all her life in the country. She will be supported in her concert by eminent local talent.

On March 6 Henry Holmes, the English violinist, is to have a testimonial concert. Mr. Holmes a few weeks ago was thought to be at death's door with pneumonia.

On March 7 Madame Rosewald's pupils give a recital. Madame Rosewald is in so delicate health a trip to Marienbad is prescribed for her. Her departure, though so necessary to her recovery, will be the cause of much regret and real sorrow, as she has a host of friends in our midst who will not know how to give up her beloved presence even for a time. March 17 the Von Meyerinck School of Music holds a recital by the dramatic department in Sherman-Clay Hall, and on March 25 Joe Greven's pupils appear in a costumed recital.

Friday evening, February 21, a piano recital was given by Belle Clair Chamberlain, the recently returned pupil of Zeisler and Carreño. Although it was a miserable night, there were those enough interested in superior work to brave the elements and attend. And they were well repaid. The work was that of an artist. Miss Chamberlain has the rare quality of making one feel perfectly that she will carry the program to the end without a break, and it adds greatly to the enjoyment experienced. In the Scarlatti-Tausig Pastorale and Capriccio she showed the refinement of her understanding, and in the Twelfth Rhapsody of Liszt the passion and force of her technique as well as the romance. The "Auf Flügeln des Gesanges" was a dream of poetic meaning, and the "Magic Fire Scene," Wagner-Brassin, magically Wagnerian. Miss Chamberlain is one of the most talented of all our young pianists, and probably has more individuality than any one of her class, whom we have heard as yet. Teresa Carreño said of her that it lay only with her own desires whether or no she became world renowned.

The last of the Hofmann concerts on Sunday night was an ovation. Nothing more nor less, and even the artist himself seemed to catch the contagion of enthusiasm, and was very generous with his encores.

Word comes from Fresno and Los Angeles that the people are fairly wild over Hofmann's playing.

John R. Lewis, the talented violin pupil of Sir Henry Heyman, plays on Saturday before the Saturday Club of Sacramento. The young man is but nineteen years of age, but already shows the mark of genius, and Sir Henry predicts a career for him. His work before San Francisco audiences certainly proves his talent to be of a very high order.

Miss Hjerleid Shelley, a young pianist lately returned from study in Berlin, has opened a studio in Room 410 Yosemite Building, Stockton. We wish her success in her new enterprise.

MRS. A. WEDMORE JONES.

A WORD FOR AMERICAN COMPOSERS.

BY CARL FIELD.

DR. WILLIAM MASON'S recent work, entitled "Memories of a Musical Life," is attracting the attention of the best music critics and musicians, and will do more to place the work of American teachers and composers on a just and acknowledged plane of excellence than anything that has happened to them in a long time, both in this country and in Europe.

Dr. Mason himself being of the broadest knowledge, musically and intellectually, and ranking with the best composers and performers, speaks with authority.

He comes of a musical family, his father before him being a writer of hymn tunes and sacred melodies.

Dr. Mason thinks the time has gone by when it is needful or desirable to study music—in fact, he says, "America for Americans"—as our teachers get better results, understanding the characteristics of the American pupils, their national temperament and capabilities. Another reason why it is not necessary for the American student to go to Europe is this: The very best European teachers are themselves coming to America and with marvelous adaptability adding to their European experience the needs as shown them in America necessary to their pupils; while for the composer who comes here from a foreign land there is every resource to draw from. Among the people so markedly national there has not yet arisen one among them to write or to create their folk songs. Perhaps an "outsider" will write them, "seeing them as others see them."

For the writer of opera—for our American grand opera has not yet been completed, though doubtless on the way—perhaps in embryo in the American composer's brain or already flowing from his pen.

What superb incentives the composer in America has—the free, untrammelled life of the people; the magnificence of her rolling prairies; her lofty mountains with pine-clad heights or crowned with everlasting snows; her mighty rivers, and, in fact, a landscape that in itself should fill the mind to produce musical inspiration unsurpassed.

Are our composers of the strictly American, and there-

fore, perforce, the "modern" school," satisfied to only write a goodly number of scores of dainty ballads and sacred hymns? Does a little fame with them go a great way, or is it that they fear the scribes if they undertake larger works?

Some half-dozen of them have plunged into the realism of orchestral work.

Some of our best song writers are seemingly content with a little recognition, or is it that they find the enthusiasm of the work of composition dampened by the grudging praise of their own countrymen?

But perhaps it is they do not like hard work, for the composer who wishes to tread "the heights" must not linger too long among the foothills; nor is there any turning back. The more they have done the more is expected of them.

It seems to us that the great danger threatening the American composer is that they are too easily satisfied with a mediocre allotment of success.

What a misfortune it would be just on the eve of real success for some of our best song writers to give up as fame and fortune are just within their grasp.

Broad Street Conservatory of Music.

A VOCAL recital was given Wednesday evening, February 26, in the concert hall of the Broad Street Conservatory, 1329 and 1331 South Broad street, Philadelphia, by Miss Louise DeGinther, who is studying under Herbert W. Greene, of New York, head of the vocal department at the conservatory. The program was an exceptionally interesting one, including most difficult selections which were rendered most creditably. Miss DeGinther has natural qualifications for a singer, and uses her voice with skill, her enunciation and phrasing were particularly good, and the program throughout showed sincere application to study. Miss Ada Moyer accompanied. The program follows:

With Verdure Clad.....	Haydn
Longing.....	Hoffman
Madrigal.....	Victor Harris
Fairy Lullaby.....	Beach
La Sposa dei Sacerdoti.....	Chiafomonte
Quando M'en Vo Soletta per la via (La Bohème).....	Puccini
Sapphic Ode.....	Brahms
Ich Grolle Nicht.....	Schumann
Irish Folk Song.....	Foots
Love Me if I Live.....	Foots
Traison.....	Chaminade
Nymphs and Fauns.....	Bemberg

AUGUSTA COTTELOW.—Miss Augusta Cottlow, the gifted young pianist, scored an immense success last Thursday night, when she gave a most brilliant performance of the Grieg Concerto, in the concert given by the Society for Ethical Culture. Miss Cottlow has left for the West on an extended tour and will appear with Kreisler and Géardy in Chicago March 8. They will play the Rubinstein Trio, op. 52, and soli.

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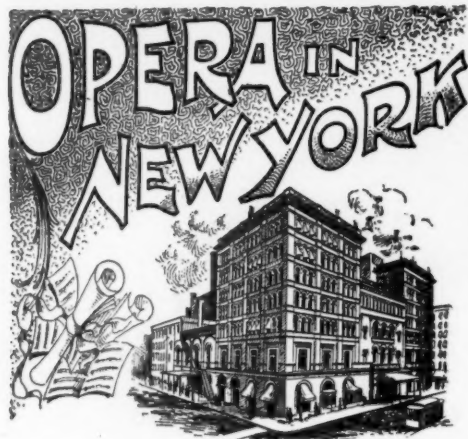
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THE only performance this season of Wagner's tetralogy began on Monday afternoon of last week with a startling production of "Das Rheingold." To the younger generation of the Leit-motivists it seemed the worst production possible; but the older musical residents protested that it was not as bad as one they had heard in—the clanging of the Broadway cars blurred data and detail. At all events, this performance in question was bad enough to displease anyone. Like the be-rhymed little girl, when "Rheingold" is bad it is very bad indeed.

The cast was good. Schumann-Heink was ambidextrous, singing both Erda and Flosshilde. Her Erda is an impressive figure vocally. The character and the manner of introducing it are far out of the ordinary. When the bright stage suddenly darkens and this unheralded figure appears in a grotto one is apt to smile and recall the blundering stage tricks of Massenet and Gounod; and if the importance of the message is not made obvious by dramatic interpretation it falls very flat. It is one of the stage liberties Wagner allowed himself. Now Schumann-Heink never fails to make this character awesome, and every word of her utterance is attended by weighty meaning. As one of the Rheindaughters this artist swam like a fish out of water and sang jollily.

Her water companions were frivolous Fritz Scheff and Camille Seygard. The latter, suffering from the effects of too violent an aquatic rehearsal, stood in the wings while her substitute swam above. The singing of all three was animated.

Reuss-Belce made a very attractive Fricka, and Marilly was a French Freia from the tip of her toes to the top of her voice.

Van Rooy's Wotan is superb. This god of errors is an unhappy creature from the time of the second scene of "Rheingold" to his final appearance in "Siegfried"; one calamity follows another; in fact, he only escapes one peril by courting another. And there are listeners who cavil because Van Rooy does not show sufficient composure in the singing of this part. He never has time to be composed—the Damoclean sword—to use one anachronistic figure—is ever suspended over his bungling head.

Loge is unquestionably Van Dyck's best role, and his acting of it is quite on the par with that of any impersona-

tion on the operatic stage to-day; it is so devilish elusive, evasive of anything that is straightforward, and always weighing several tricky acts while performing one.

Bispham's Alberich is well known of old. He has not yet found time to temper his enunciation; when he does that it will be a much better figure than it is even to-day, and as it stands it is a strong Alberich.

Reiss had but little opportunity to show his Mime at its best—his time will come with Siegfried. But even in Rheingold he made much of it and succeeded in convincing us that the part is not at all a comedy character. Wagner meant this to be an unfortunate type but a serious one; and in the working out of this most Mimes fail. Reiss is a versatile actor and an artist in the matter of detail.

Dippel's Froh is much the same as all of Dippel's characters. He depends on the costume and stage setting to make the necessary difference in his parts. And he sings—as only Dippel can sing.

Muhlmann and Blass were the architectural league of giants that refused to work for less than union wages. They walked in time and sang in tune, which is far more than one can write of most giants of one's acquaintance. Dufriehe wavered bravely—some day his vibrato will carry him off his feet and then Mr. Grau will have to employ a score of singers to take his versatile place.

Damrosch conducted. And he doubtless wishes he had not. It would have been a difficult matter to win belief from a novice that "Rheingold" is thematically the most interesting of the Ring, that the exposition of themes is here naturally the freshest and that the work is knit durably and consistently. One effect after another went smash right before our very ears and the yarns of the musical texture were frayed and torn unrecognizably. The orchestra played the work as though it were a novelty on which the ink of writing had not had time to dry.

The stage management can only be praised with faint damns. Indescribable incidents occurred; lights popped on and then popped off again; the anvil symphony behind the scenes went its own way while the orchestra went another, and nobody seemed to mind save the audience; boatswain's whistles piped shrilly and the voice of the stage mismanager was loud in the land. The whole affair was clearly an opportunity wasted; with such a cast and with the material in the orchestra and the facilities for lighting and handling the stage the performance should have been exactly what it was not. There was a large audience present.

"Die Walküre" followed on Thursday afternoon. And the powers that be decided to give a magnificent performance. Breval, *brune* and French, made her first appearance here as das Wotan's Kind from the Rue de Walhall. She wore a stunning, shiny cuirass and a fiery skirt, which trailed *über Stock und Stein*; but her sloe hair was as enticing as Melisande's. Her arms waved up and down as regularly as a semaphore and every traditional gesture of the Paris Opéra was lugged into Wotan's land. Her German was neat and pointed, and she sang with never an understanding of the role's deeper meanings. For her sweet Paris sake there were cuts made in the score which were simply monstrous. She should find the time and then sing Brünnhilde entire in two evenings.

But Breval knew exactly what she was about, for with her last phrase it was evident that her vocal resources were at an end. She also introduced some new business: When Wotan disowned her she fell at his feet into a cruciform pose so obviously that even nearsighted Mamma Cosima

would have remarked it and had it cut out; then she rolled over nonchalantly and sang "War es so schmachlich" as though it were a cavatina instead of being one of the greatest of recitatives in all music. After Wotan had kissed her to sleep—it was a wonder that he did not do it before—the audience was satisfied that Breval does not spell Brünnhilde. Let her put the part in camphor and keep it there until she returns to Paris; New York wants none of it.

Ternina sang Sieglinde. She has not essayed this role for some time, and other singers have sung at it until the real significance and beauty of the character have seemed blunted. Here, then, was a revelation. Sieglinde is after all one of the stronger of Wagner's creations—probably next to Isolde the best drawn and most sympathetic. Ternina makes no unnecessary gestures, and herein lies the force of her movements, every one of which becomes meaningful through this frugality. And on Thursday she sang it superbly. From one scene to another she reveals the psychology of the character; the wretched woman, the wife of Hunding, is not at all the love thirsty creature which hurls itself into Siegmund's arms; the second act shows remorse and fatigue, both fighting love, and in the final act she appears the crushed woman with no care for existence until her maternity is prophesied. All these lines does Ternina draw firmly but not illogically brusque—there is about it all the subtlety which makes her Isolde so wonderful a creation.

Schumann-Heink was again doubly busy as Fricka and Waltraute. Her Fricka is amply shrewish and she bullies her Wotan convincingly. The music—the most Italian of the later Wagner—she sang very well.

Never during his New York appearances was Van Rooy so commanding a Wotan as he was on this occasion. He carried things by storm, and in the last act was magnificently brutal until the tender mood set in. His wrath over Brünnhilde's defiant deed was real enough to be true. He is prodigal as to voice, and when he ranted there was some excuse for it in the text.

Siegmond was Van Dyck, a part which he does extremely well. He was in better voice than usual, and his "Nothung, Nothung," in the first act, was tremendously stirring. Blass sings Hunding effectively. The voice is young and unworn, and his phrasing is legato. The Valkyrie blood shrieked wildly. Damrosch conducted, and worked to wipe out memories of the "Rheingold." He planned climaxes and achieved them. The orchestra was in good shape. On the stage things went much better and the lights were more tractable. A large audience was present.

On Tuesday night there was the Prince Henry gala performance, and the house was full of money and decorations. Wednesday night brought us "Carmen," with Camille Seygard as a very chaste Carmen—the illness of Calvé's father had affected that singer's throat. Friday night a repetition of "Magic Flute," with the same cast as before.

For the Saturday matinee there was "Lohengrin," with von Bandrowski as the savior of troubled virgins. This tenor's voice is far from beautiful. The mezza voce does not offend, but to sing all of "Lohengrin" mezza voce would be to sing only half a knight. So Bandrowski forced his voice to the pitch of distress, and also to the distress of the pitch. Besides, he exaggerates sentimentally and conveys little impression of the mystic side of the character. Ternina sang Elsa, and made it an artistic but rather a mature maiden. Reuss-Belce took Schu-

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mann-Heink's place and impersonated Ortrud bravely. Van Rooy was Telramund and sang it audibly. Blass displayed the sympathetic quality of his voice by singing the King, and Mulhmann sang lustily as the Herald. Damrosch conducted and the audience was large. Monday day night "Aida" was repeated, with Alvarez and Eames in the principal parts. This is the last week of the opera.

THE MANUSCRIPT SOCIETY.

THE Manuscript Society of New York held its fourth private meeting of the season at the Wanamaker Art Gallery on Thursday evening, February 27. It was "Italian-American night," and many of our well-known resident Italian musicians were in the audience. The program, which proved to be most interesting, was as follows:

Quartet for Strings (Prize Royal Musical Institute, Florence).....Seismit-Doda.
The Venth-Kronold Quartet.
Carl Venth, first violin; Richard Poltman, second violin; Philip Herford, viola; Hans Kronold, 'cello.
Songs for baritone—
Portrait Chantant.....Pacini
Gloria a te.....Buzzi-Peccia
Georges Chais.
Sig. A. Buzzi-Peccia at the piano.
Song for soprano, Dolce Amor, Gabriella.....Pizzi
Miss Blanche Duffield.
Sig. Eduardo Marzo at the piano.
Piano soli—
Prelude.....
Gavotte en style antique.....Randelger
Polonaise.....Van Westerhout
Sig. Giuseppe Aldo Randegger.
Songs for contralto—
O cessate de piagarmi.....Scarlatti
O del mio dolce ardor.....Gluck
Miss Helen Niebuhr.
Mrs. Florence Buckingham Joyce at the piano.
Song for tenor, Easter Day.....Marzo
W. C. Weeden.
'Cello obligato by Hans Kronold.
The composer at the piano.
Quartet—
Andante.....Verdi
Finale.....
The Venth-Kronold Quartet.

The Venth-Kronold Quartet played exceptionally well. As the season advances the result of constant playing is shown in the ensemble of these artists.

Mr. Chais' rich baritone voice earned him a large measure of applause. It is a remarkably sweet voice and of good range.

Blanche Duffield sang "Dolce Amor," from Pizzi's opera, "Gabriella." A more artistic reading of this composition is hard to imagine, for Miss Duffield's voice lends itself easily to the exacting requirements of coloratura singing.

Giuseppe Aldo Randegger, the Neapolitan pianist, played a Prelude and a Gavotte by himself, and a Polonaise by van Westerhout. These compositions proved pleasing and were effectively played. Mr. Randegger disclosed a good technic and a fine musical taste.

Miss Niebuhr's magnetic personality and beautiful voice charmed the audience. Her voice is rich and pure.

Mr. Weeden has a manly tenor of fine quality, which he uses well, but his breath control is not always good. His encore was admirably sung.

CHEVALIER BACH IS DEAD.—Chevalier Emil Bach, a well-known pianist and composer, of London, is dead.



CINCINNATI, March 1, 1905.

THE second Orpheus Club concert on Thursday evening, February 27, presented the following program:
The Blind King.....Parke
Endymion.....Lehman
Bonnie Katrine.....Von Holstein
Cradle Song.....MacDowell
Winter Song.....Bullard
Aria, An jenem Tag, Hans Heiling.....Marchner
Blow, Blow, Thou Winter Wind.....Parker
The Norseman's Passing.....Bruch
'Tis Not Always May.....Gounod
My Wee Bird.....Smith
Within a Mile of Edinboro' Town.....Bartlett
Idylle Mongolienne.....Stevenson
Youth.....Meyer-Helmund
The Solitary Rose.....Graben-Hoffman
Friar John.....Liddle
Cantata, Easter Morning.....Hiller

Under Edwin W. Glover's direction the reorganized club showed substantial evidence of progress. It is not only on account of the increase in numbers and good material, which makes the tone volume greater, but especially in the direction of tone quality that the improvement in the chorus since the last concert was very marked. The more pretentious numbers, such as "The Blind King," by Parke, and the cantata, "Easter Morning," by Hiller, gave a successful test of this improvement. The former was sung with spirit and good dramatic contrasts. In the numbers of lighter vein the chorus asserted itself to splendid advantage.

There were two soloists, Miss Clara Turpin, soprano, of Dayton, Ohio, and Edmund A. Jahn, baritone, of the College of Music faculty. Miss Turpin's voice is one of dramatic power and fine musical quality. Her enunciation is exquisitely distinct. She sang with perfect self control, fine expression and musicianly insight. Her shading was exceedingly poetic. The "Endymion" number was a tribute to the art of singing. She is a pupil of Harry Turpin, of Dayton, Ohio.

Mr. Jahn was heard at his best in the miscellaneous numbers. The difficult Hans Heiling aria was above his powers. He took it in such fast tempo that it would have been well nigh impossible for him to impart to it any degree of pathos or passionate delivery, which it absolutely demands.

An event of more than ordinary interest is the concert to be given in Music Hall on April 18 by three of the most prominent artists now before the American public: Josef Hofmann, pianist; Fritz Kreisler, violinist, and Jean Gerardy, violoncellist. It is seldom Cincinnati has the opportunity to hear a trio of such renowned performers, and the concert will be looked forward to with the most pleasant anticipations by all lovers of that class of music.

The members of the Monday Musical Club enjoyed an interesting program at the meeting held last week. The

program opened with Mendelssohn's "Midsummer Night's Dream" overture for piano. It was effectively rendered by Mrs. Mollie B. Hall and Miss Alfaretta Hill. Miss Clara Williams sang "Spring Night," by Schumann, as well as selections by Saidee Bourgin and Chaminade, and Mrs. Harry R. Hooper and Miss Helene Nathan were heard to advantage in De Koven's "A Winter's Lullaby" and "Frühlingslied," by Cowen, respectively. Miss Mabel Wells and Mrs. Laura Brent Finch rendered a number of delightful violin solos. The program was under the direction of Mrs. Edward F. Steinman.

The cantata of Cowen's "The Rose Maiden," was given on Wednesday evening, February 26, in College Hall, by pupils of David Davis. The music is simple, with some dramatic contrasts, and is well worked out with a view to the natural expression of the thought and situation. The chorus, composed of some thirty-five voices, under the direction of Mr. Davis, sang with earnestness and spirit. Their best work was in "Mid the Waving Rosetrees," the wedding chorus and the chorus of elves.

The prompt attack, splendid volume and freshness of the voices were particularly in evidence. In a few of the numbers there was apparent a lack of finish and tendency to force. The soloists acquitted themselves quite creditably. Miss Adna Olivia Smith, who took the leading soprano part as Roseblossom, has a voice of pure intonation and some power, although her high notes were uncertain and veiled. The most promising voice is that of the baritone, John Charles Hersh. It is of musical quality and fullness, but needs cultivation to get rid of the rough edges.

One of the most enjoyable numbers was the duet of "The Forester," for soprano and tenor, sung with artistic interpretation and blending of the voices by William H. Winkelman and Sallie Richards Winkelman. Miss Myrtle Wagner sang the contralto part with good expression. The other soloists were Miss Edith M. Witt, soprano; Miss Bessie Whiteford, alto, and John N. Roberts, tenor. The latter, who took one of the leading parts, has a lyrical voice of much sweetness and beauty. He was heard to the best advantage in the aria, "The Sleep of Even."

A pleasant surprise to the audience was the interpolation of "The Willow," by Goring Thomas, sung with genuine pathos by Miss Bessie Tudor. As an encore she gave Henschel's "Spring Song." Miss Tudor's singing of the latter was a marvelous piece of interpretation.

The Symphony concerts this week will present a Wagner request program. J. A. HOMAN.

THIERS PUPILS.—The Gérard-Thiers studios at Carnegie Hall were filled with the pupils of Gérard-Thiers on Saturday evening last. Among the advanced students were Miss Adah Reynolds, Miss Mildred Gilman, Miss Rebecca Sprick, Mrs. Frank E. Ward and Merle Manning. These artists were received with much enthusiasm. Selections from "I Pagliacci," "Ernani" and songs of Schubert and Schumann were particularly appreciated.

SCHLESINGER SONGS.—At two concerts recently in Paris, in Salle Erard and Salle des Agriculteurs, two songs by Sebastian B. Schlesinger, "Phil's Secret" and "Toryeurs," were spontaneously and heartily encored.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
February 20, 1902.

IN pursuance of a subject which I have treated several times in this paper, I should like to reproduce here an article which I published elsewhere not long ago. For want of a better name we might call the sketch

"Types of Berlin Teachers."

So well did young Mayburn sell refrigerators and zinc-lined bath tubs on commission, his many friends thought his mind a prey to overwork when he announced that he would give up business and thenceforth devote himself to the study and practice of music.

"True," argued Booth, "you play the piano rather well for a fellow who has never studied, and you compose pretty waltzes and all that, but those are accomplishments, my boy, merely accomplishments, of the kind that make you a parlor hero, but nothing more. Who ever heard of a fellow with brains—that is, able to average thirty-five refrigerators and bath tubs per week—going into the musical business? You need a vacation, old man."

To all such speeches Mayburn had but one reply. "You don't understand," he would answer; "I am ambitious. It is because I play 'pretty well' that I should like to play better, and it is because I have written only waltzes that I should like to compose something more serious. I feel it in me, and I shall at least give myself a chance. Then I won't have to spend the balance of my life in vain regrets."

Young Mayburn was energetic and decisive in everything that he attempted. Once resolved on a certain course of action, he followed it systematically and perseveringly. He bought a second class ticket and sailed for Germany.

There were three well-known teachers in Berlin, Professor Uptodate, Professor Oldfoggy, and Professor Virtuoso. Not knowing which of these to select, Mayburn concluded to try them all, and to select as his permanent guide the one whose method seemed most intelligible and progressive.

Accordingly our hero soon presented himself at the studio of Professor Uptodate, and being informed that the learned gentleman was even then giving instruction, sat himself upon the familiar uncomfortable chair to be found in the waiting room of every studio and doctor's office, and gazed with respectful curiosity at the many strange pictures that covered the walls.

There were pictures of piano actions, of skeleton hands, and of queer, complicated machines and implements that Mayburn had never seen before, and whose uses he could not determine; then there were charts of all kinds, covered with figures, lines and circles; anatomical diagrams of the nerves, tissues and muscles of the hand, and finally many framed documents, which, on closer inspection, proved to be patents for various inventions of Professor Uptodate.

"Not only a musician, but also a man of science," mused Mayburn; "he should fill the bill."

Just then the inner door opened, and the famous pedagogue came forth, bowing out a vacant eyed female pupil. "Ah, my dear young man, what can I do for you this afternoon?" he asked in English, turning to Mayburn.

Quickly the latter explained the object of his visit, and Professor Uptodate led him into the studio, where stood a grand piano and a number of the machines, the pictures of which Mayburn had seen on the walls of the outer room.

"We can have our first lesson immediately," said the learned man, sitting down before a low table, on the other side of which he placed a chair for his new pupil.

Mayburn felt much relieved at not being asked at once to play. He had been debating in his mind between Godard's Second Mazurka and Mayburn's "Valse Sentimentale." The question had not been entirely settled when the professor dispelled all immediate anxiety.

"Place your hands in mine," he requested.

Professor Uptodate proceeded to press and knead those members until the young pianist was uncertain whether he had applied for piano instruction or for massage treatment.

"You have a normal hand," announced the savant, "and I think that after a five months' course of proper physical training I can place you at the piano. This may seem rather a long time to you, but in the end you will find that the correct way is always the shortest. You beginners have not an inkling of the intricate construction of the hand, fingers and wrist; nor of what infinite patience and knowledge are required to develop properly the many muscles and nerves on whose control depends a perfect technic. Do you know how many bones there are in your wrist?"

Mayburn replied that he did not, and then, when the

professor looked surprised, hastened to add that he had "always supposed there was one—that is, one bone in each wrist."

Professor Uptodate remained unmoved, and, merely raising his eyebrows, answered: "Listen; there are these bones; the scaphoid, the semilunar, the cuneiform, the pisiform, trapezium, trapezoid, magnum, unciform, metacarpal, first row of phalanges, second row of phalanges, and third, or ungual, row of phalanges."

Mayburn looked at his wrist very respectfully, and said he was surprised.

"Indeed, you may well be," assured Professor Uptodate; "that is a thing which very few pianists know."

"Do you suppose Rosenthal and Paderewski know it?" asked Mayburn, who, as has been already remarked, was of an eminently practical turn of mind.

"They do not," returned the great teacher; "and I may safely say that if they did—if they were to take only a three months' course of my method—they would play twice as well as they do. Now, how can a person play octaves who does not know what bones there are in his wrist, nor their separate uses, nor their relation to one another?"

"But Rosenthal's octaves—"

"Yes, they are rapid, I know, but not correct, my boy; not based on scientific principles. He has a fine wrist, a wonderful wrist, and my one regret is that I was not allowed to train it. What a wonderful octave player I might have made of Rosenthal!"

With a deep drawn sigh Professor Uptodate reached for a little wooden instrument that looked like a glove measure and adjusted it to Mayburn's right hand.

"This is an anthropometrical instrument, constructed on the lines laid down by Lombroso and Bertillon. You know who they were?"

"I know very little of the Italian school of music," answered Mayburn, meekly. Professor Uptodate looked surprised, but he made no comment.

"These measurements will aid me in determining your degree of temperament. At the next lesson I shall ascertain your cranial proportions, which will reveal to me the receptivity of your hands. Sort of an inverse system, isn't it?" asked the Professor, chuckling.

"I should say it is," answered Mayburn, without any intention of sarcasm, however.

"Now, young man, let me ask you if you know of what your muscles are composed?"

"I used to know, but it's so long since I went to school I—I guess I've forgotten."

The look on Professor Uptodate's face signified as plainly as words: "You, who do not know of what your muscles are composed, would be a pianist?"

Mayburn felt the silent reproach, and shifting uneasily in his chair, he asked: "Of what are they composed?"

Professor Uptodate ignored the question entirely, and propounded another, to wit: "Have you ever heard of protoplasmic nuclei and the perimysium?" Mayburn had not, and he felt very much ashamed.

Professor Uptodate gazed at him very sharply, and asked slowly and deliberately: "Then I suppose you do not even know the difference between striated and non-striated muscles?"

Utterly crushed, Mayburn was compelled to admit his absolute ignorance, and for the first time he fully realized what an enormous distance lay between him and the musical Parnassus.

"I can read at sight and transpose," he stammered, "and I have absolute pitch, and I can play chromatic thirds up and down with my left hand, and—"

"Tut, tut!" broke in Professor Uptodate, "those are minor accomplishments, of use only when scientifically

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applied. I make bold to say that you cannot tell me which muscles of the forearm turn the palm downward, nor which bend the fingers toward the palm, when you wish to play?"

"No, I can not," admitted Mayburn, miserably.

"The pronator radii teres and the flexor profundus digitorum," said the Professor. "Now, before we go any further, at our next lesson," he added, glancing at his watch, "I wish to call your attention to some of my inventions, which all my pupils must use. Here is the 'Uptodate Patent Reversible Deltoid Exerciser,' the 'Uptodate Nickel Plated Triceps Developer,' the 'Uptodate Electric Inducer, for Stimulating the Ulnar Nerve,' and the 'Uptodate Galvanic Generator, for Generating Calcic Phosphate'—very useful in octave playing," concluded the proud inventor. "The price is reasonable; only \$200 for the lot, oak finish; \$250, mahogany finish."

With a ghastly smile, Mayburn took his leave, after being informed that his next lesson would be on the following morning, at which time he would be expected to pay for twelve lessons in advance, and to buy the professor's musical machine shop.

"Well," reflected the student, as he left the house of learning, "that simplifies the task of selection at any rate. The race now narrows down to the other two. Professor Uptodate has seen the last of me. Whew! It feels good to be able to talk straight English to myself. Wonder if he thought I wanted to study medicine?"

Berlin Music.

The seventh Nikisch concert, with the Philharmonic Orchestra, was memorable, inasmuch as it brought us an almost unknown symphony and an American soloist, Miss Edyth Walker, of the Vienna Royal Opera.

Felix Draesecke's Third Symphony, called "Sinfonia Tragica," op. 40, opened the program. Draesecke, who is sixty-seven years old, lives in Dresden. In his youth an ardent disciple of Wagner, Liszt and Berlioz, he was for a time brought into prominence with other followers of the new German school, but the composer from Coburg had nothing to say that could command more than merely passing interest. The public would have none of Draesecke, and for a time nothing further was heard of him. Later he wrote the "Tragic Symphony," first played in Berlin, 1891, under the direction of von Bülow. This work brought Draesecke some recognition, and since his music is everywhere received with respect, if not with enthusiasm.

To-day the "Tragic Symphony" does not sound at all tragic. Its hero is a stage hero, his pathos rings hollow, his combats are fought with a wooden sword, and he dies with the calcium upon him and his face turned toward the audience. In the whole work there are too audible the creaking of the orchestral cogs, and the rumbling of the contrapuntal machinery.

Richard Strauss' "Heldenleben," and Tchaikowsky's "Pathétique" Symphony have fully opened our eyes to the grandiose technic of tragical expression.

Draesecke fails in characterization almost from the first. Although the opening movement is in C major, he gropes about through various nebulous harmonies (chiefly B flat minor) until he finally arrives at a spineless theme, which constitutes anything but an impressive beginning. Even the resolute episode does not make us sit up. The development is rather free in treatment, but neither its manner nor its matter is of striking newness. The second move-

ment is a "Funeral March" of conventional form. The melodies are short breathed and unpleasing. There is nothing imposing, nothing epic in this march. It is the funeral procession of a successful grocer rather than of a hero.

The scherzo is easily the best movement of the four. (Scherzos usually are!) The five measure rhythm, the friendly trio in G major, the short development, and the lightness of the orchestration all serve to make the scherzo a marked and welcome contrast to the heavy first and third parts.

The last movement, C minor, in 6-8 rhythm, rondo form, is inordinately long. At least one-third of it is devoted to a sort of recapitulatory coda, wherein the themes of the other movements are gone over and rubbed in, as it were. This process might have been spared us, but was necessary, I suppose, in order to give the work a certain unity and justify its title. This movement probably determined the title, for in it is something of power and passion. Strangely enough, the work ends quietly, with a violoncello solo, *con sordini*. It may be that Draesecke has tried to present the mental battle of man against his fate and the triumph of death. Dr. Schmidt hints as much in the *Tageblatt* review. If that is the proper interpretation, the program should have told us so. Perhaps it might have improved the music.

Edyth Walker sang the aria, "Parto, ma tu," from Mozart's "Titus," and Eglantine's recitative aria, from Weber's "Euryanthe." Miss Walker has a grand, rich, glorious mezzo soprano voice, of force, volume, fire and color. She declaimed her text with intelligence and intensity. Her success with the audience was easily greater than that of any other soloist at this season's Nikisch concerts.

Unfortunately, less important musical doings at another hall prevented your correspondent from hearing the overture to "Euryanthe" and the introduction to D'Albert's "Kain."

Alas, Richard Strauss, as a program maker you are not pre-eminent! Your concerts of contemporary composers are beginning to put a great strain on our interest and on our patience. Why on earth did you dig out such lugubrious stuff as Paul Ertel's "Harold" Symphony (second movement), Otto Neitzel's unintelligible Piano Concerto, op. 26, and Georg Schumann's "Variations and Double Fugue on a Lively Theme"? Are those our representative living composers? Is that the best and most interesting music that we are producing to-day? Oh, what a sorry to-day! Oh, what an eloquent admission toward a public which you are trying to wean from a too slavish adoration of the classical composers! Give us better music, or give us Haydn, Bach and Mozart! Did you hear the galleries whistle, and the parquet hiss? Those were the voices of your friends and admirers. Give heed to them.

Léo Blech's Barcarolle was at least pretty and well made. This composer has a fund of pleasing melody, and he uses orchestral color with tact and cleverness.

A magnificent performance of Liszt's colossal "Prometheus," symphonic poem, led by Richard Strauss with characteristic verve and abandon, at least and at last made us feel that the evening had not been entirely wasted.

At the Grünfeld-Zajic concert, Mme. Matja von Nieson-Stone carried off the principal honors with her sing-

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ing of a group of modern songs by Strauss, Gunkel, Berger, Wolf, &c. This Russian-American artist has a sympathetic voice of dark quality, and is a past-mistress in the art of delivery.

Conrad Ansgore, a pianist formerly resident in New York, is giving a series of three recitals. The first of these presented four sonatas by Beethoven, in C minor ("Pathétique"), C sharp minor ("Moonlight"), E flat ("Les Adieux") and E major, op. 109. This is a program which should be in the repertoire of every pianist with the slightest pretensions to public consideration. And I should expect him to make with it a better showing than did Ansgore. An exaggerated pianissimo, a blustering forte and a faulty technic are not sufficient excuse for the perpetration of a Beethoven recital. Ansgore has a large and frenzied following here, consisting principally of his pupils and their friends, and a few friendly critics have helped him to a reputation in other German cities. But to a dispassionate listener this enthusiasm is absolutely incomprehensible. If Ansgore is a "great" player, then what are Paderewski, Rosenthal, Godowsky and a few others of their kind? Ansgore seemed at home only in andante movements, where he can display several shades of pianissimo. The least technical difficulty costs him so much effort, and is so rough and awkward in its presentment, that I can but marvel how Ansgore had

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managed to blind the public and the critics of Berlin to his glaring shortcomings.

Max van de Sandt, a Liszt pupil, is a pianist of excellent technic and striking musicianship. Beethoven's Sonata, op. 110, was read with insight, precision and authority.

Emma Koch has long been regarded as one of Berlin's best female pianists. She is a reliable player, of solid attainments. Her performances of Liszt's B-A-C-H Fugue might well have been envied by many a man.

Adrian Rappoldi is not the least talented of a well-known family of musicians. His violin playing is mature, vital and effective. He is young, and should soon make a stir in the violin world.

Ellen Bogler-Brachvogel—but no, I won't start on the subject of recent song recitals. I might become sad, and that would never do.

Berlin Gossip.

The Royal Opera announces these works for the current week: "Fra Diavolo," "Lohengrin," "Carmen," "Cavalleria Rusticana," "Faust," "Der Evangelimann" and "Tannhäuser." The Theatre des Westens has prepared this attractive operatic menu: "Masked Ball," "Manfred" (with music by Schumann), "La Traviata," "Vienna Blood" and "Beggar Student."

Director George Henry Pierson, of our Royal Opera, died suddenly on Sunday afternoon, February 16. Heart failure, following close on a stroke of apoplexy, was the immediate cause of death. Pierson had celebrated his fiftieth birthday only a few weeks ago. The energetic director, right-hand man of Intendant von Hochberg, was born in Hamburg, and after graduating from college and studying the book publishing business he engaged in the latter profession at Dresden. It was here that he first met Count von Hochberg, who was then directing the annual Silesian musical festivals. The artistic acumen and keen business insight of Pierson at once won him the confidence, and later the lasting friendship, of the count. When the Emperor appointed von Hochberg director-general (intendant) of the Royal Theatres in Berlin, Pierson was at once summoned to help his friend in the work of organization and modernization. Old von Hülsen, the former intendant, had left things in very bad shape. The theatres were clogged with dead lumber, in the shape of aged actors, broken down singers and tottering orchestral leaders. Caustic Hans von Bülow had put a severe but well deserved slight on the Berlin Royal Opera by calling it "Circus Hülsen." Worst of all, Count von Hochberg faced an enormous deficit that was yearly growing larger and ever threatening more seriously the significance and dignity of royal opera and drama in the German capital. Pierson began as an unpaid secretary, but his energy and determination were such that his power and influence were soon given wider scope by the Emperor, who made Pierson a director and conferred on him the title of royal privy councillor. Then came the era of sweeping reforms. Count von Hochberg was an intendant in name only. Pierson directed everything. Young, modern directors were engaged for the Royal Opera—Richard Strauss, Felix Weingartner and Dr. Carl Muck. The cast was strengthened by the acquisition

tion of such famous singers as Thila Plaichinger, Ellen Gulbranson, Emmy Destinn, Knüpfer, Kraus, Grüning, Hofmann, Stammer and many others. Before all things, the repertoire was relieved of its Chinese wall. The doors were thrown open to Wagner, to the Neo-Italians, to Humperdinck and to other modern composers who were fighting for originality and progress in music. Even French operas were produced, a bold innovation at a time when the hot blood of 1870 had not yet entirely cooled down. In a few years Pierson had wiped out the annual deficit of 1,000,000 marks, and at the close of several seasons he was able to show a considerable profit. Therein, to our practical American minds, lay Pierson's greatest achievement. Increased receipts show increased attendance, and increased attendance shows increased interest. The fact that Pierson employed artistic means to attain these results but increases the value of his services. The Berlin newspapers always complained that Pierson paid too much deference to the box office, and even in his obituary notices they do not hesitate to repeat the reproach. Can any opera undertaking be conducted on a successful basis without due deference to the box office? This is a matter of personal curiosity.

As a man, Pierson had many friends. He was of a genial disposition, always approachable and ever ready to do favors where he thought they would help. It will be a hard matter to find his successor. Pierson's death will doubtless be followed by Count von Hochberg's resignation. Likely candidates for the latter's position are Georg von Hülsen (son of the former Berlin intendant), of Wiesbaden, an intimate friend of the Kaiser, and Colonel von Chelius, the composer of the successful opera, "Haschisch." Colonel von Chelius is at present the German military attaché in Rome. This morning a memorial service for Director Pierson was held at Bechstein Hall. Prominent members of the royal theatres assisted.

The deceased had always been a right royal admirer of America, and many times he had championed the cause of American singers at the Royal Opera.

The memorial services for Hermann Wolff were held at Beethoven Hall, and proved to be most impressive. Prof. Hugo Reimann opened the ceremonies by playing a Bach chorale on the organ. Professor Reimann also delivered the memorial address, a speech much too long, and to the minds of many listeners not sympathetic enough. The Philharmonic Orchestra, under Professor Nikisch's direction, played the "Funeral March" from Beethoven's "Eroica" Symphony. Prof. Siegfried Ochs and his Philharmonic Chorus gave a wondrously beautiful performance of Brahms' noble "Song of Fate." Then followed the "Parsifal" introduction, for orchestra, led by Rebiczek. The audience included nearly everybody of prominence in the artistic world of Berlin. The next day Wolff's remains were taken to Hamburg and cremated there. The Wolff concert agency is running smoothly under the skillful management of the new owners, Hermann Fernow and Charles Wolff.

The much advertised and anxiously awaited minstrel show, given by the American musical students here, took place on February 14 in the Künstlerhaus, and was a rousing and complete success. Almost 3,000 marks were realized toward the establishment of a fund for needy American students. A distinguished audience was present, including the Ambassadors of the United States, England, Austria, Chili, Persia, &c. The Berlin newspapers unite in calling the show one of the most clever comic en-

tertainments that has ever been given here, and they one and all request an early repetition. This will take place about March 10, and a third performance will be given on March 15 in Dresden. Omitting all details, I quote from the *German Times* several paragraphs of interest to the readers of this column: "Frederick L. Beerman was the leader. The amateur members of the orchestra were Arnold Lohmann, Rudolph Bauerkeller, William G. Liebling, John Gibbs, Hermann Jacobs and F. Raymond Wood.—J. Nelson Veit made a hit with his realistic singing of 'Lam'.—Mrs. Dreher sang 'For All Eternity' with a sympathetic well rounded voice, and appropriate sentiment.—Louis A. Hirsch's song about 'Mamie' was exceedingly clever in conception and delivery.—Miss Lila Haskell won dramatic accents from Glover's 'Norwegian Love Song'.—Frederick Wile, in a gorgeous get-up of red dress coat, gilded buttons, dazzling plate glass diamonds and American flag shirt front, sang 'Coon,' and caused shouts of merriment.—Mr. Schalk was a bold and lusty 'Highwayman'.—Miss Daly sang 'Kentucky Babe' with a sweet voice and a most winning touch of pathos.—Mr. Dougall delivered 'Brown October Ale' in a ringing, convincing voice, accompanied by a male octet.—Miss Wright won showers of plaudits with her pretty and refined interpretation of 'Rosie, My Posie'.—Mr. Derrick was given a hearty reception after his rousing performance of 'The Clang of the Forge'.—Miss Woodbury closed the first part of the entertainment with an excruciatingly comical performance of 'Mr. Dingy'.—Mr. Veit and Mr. Hirsch became involved in a heated argument as to who was the better violinist. A valuable 'Stradivarius' was borrowed from a member of the orchestra, who cautioned extreme care, as the instrument had been presented to him by Professor Choakim (Joachim). Mr. Hirsch attempted to play, and Mr. Veit at once interfered. A fierce combat followed, and the violin was broken into bits, to the despair of its owner. On this scene the curtain was rung down.—Then came the cake walk.—It caused a sensation.—Part three brought the olio. Miss Germaine Ames displayed a rich mezzo soprano voice, a trim figure and a piquant face, in a pretty gypsy song by Parker.—Kirk Towns sang Sullivan's 'Lost Chord,' and made an unequivocal success with his sonorous, well placed voice, and his artistic phrasing and enunciation.—'Ma and Mirandy,' a delicious satire on a certain type of Americans that sometimes come to Berlin, created roars of laughter. The skit was written by Leonard Liebling, who himself played the role of Professor Barthliczka. He was excellent in his make-up and in his German-American dialect. Miss Lum, as Mirandy, gave an imitatively ridiculous performance of the notorious 'Maiden's Prayer,' much to the professor's horror, and Miss Wright, as Ma, from up-country, was capital in her pride at Mirandy's accomplishments, and in her final denunciation of the professor.—The Plantation Quartet sang old-time songs, skillfully arranged for the occasion by Miss Marguerite Melville.—Arnold Lohmann revealed himself as a comedian of amazing talent and versatility, in an original sketch called 'The Crushed Tragedian.' He played the trombone and the violin, recited poetry, told anecdotes, drew rapid crayon sketches and made heroic speeches."

Albert Stahl, a local publisher, through whose endeavors many of the works of young American composers were first made known here, has just placed on the market a set of seven piano pieces by Patrick O'Sullivan, of Louisville, Ky. This column recently contained unstinted

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praise of the same composer's "Mass," and called attention to the fact that this young man would yet write some vital pages in the book of American music. Of these piano works in smaller form, the first two, Preludes, in A minor and E flat, immediately arrest attention. The A minor Prelude is a series of cleverly contrived harmonies and figurations built about a monotheme whose pregnant motive recurs in every measure of the piece.

Prelude No. 2 might appropriately be termed "Elevation." Its melody is skillfully developed into a rousing climax, and loses none of its charm by being in harmony and treatment slightly suggestive of Chopin. The two Studies, in C and D flat, constitute effective concert numbers for pianists who do not shy at such trifles as chromatic thirds and sixths for the left hand, and mixed rhythms for the two hands, in alternating thirds, fourths, fifths and sixths. The technical difficulties are constructed most intricately, and yet the strongly marked melodic vein that runs through both pieces flows clearly and uninterruptedly.

The "Dance Rustique" is a robust gavotte, with an especially pretty musette. The melody has a distinctly Irish flavor. "Valse Impromptu" is a brilliant concert piece, with grace, swing and poetry. Its difficulties are not such that it would be out of the reach of well trained amateurs. The sad, unmistakably Celtic refrain entitled "Irlandaise" is in some respects the best of the seven works. Opening in simple fashion, like a modest folk tune, the composer garbs his melody in most beautiful and unexpected harmonic dress, and embellishes it with rich, climbing basses and figurative tracery that remind one strongly of the mode of Tchaikowsky. In orchestral form, with plenty of woodwind, the "Irlandaise" would find its most effective setting. Mr. O'Sullivan, who is studying in Berlin, has just finished a sonata for piano and violin, which will be sure to mark a great stride forward in his development as a significant composer.

American singers are by no means popular in Germany, and it is therefore with some degree of pardonable national pride that we can follow the successful vocal career of Arthur van Eweyk, the gifted Milwaukee baritone. He has just returned to Berlin, after filling a number of important engagements in large American cities, everywhere meeting with an enthusiastic reception, and immediate offers of return engagements. In Augsburg, Mr. Van Eweyk sang the difficult baritone part in Schumann's music to "Faust." In Münster his performance of Handel's "Messiah" earned him the title of "mastersinger." In Brie he was the central figure of Haydn's "Seasons." In various Swiss cities his song recitals were voted by the press and by the public to be the musical events of the season. Several nights ago Mr. Van Eweyk sang Brahms' "Four Serious Songs" at an important Berlin church concert, and his performance made a profound impression. He has never done more thoroughly artistic work than on this occasion. Early local engagements of the popular artist are "St. Matthew's Passion," with the Berlin Singakademie, and "St. John's Passion," under Professor Reimann, at the Royal Church. Early in March Mr. Van Eweyk's course will be steered toward Brussels, where he sings in Schumann's "Paradise and Peri," and later toward Leipzig, where the Gewandhaus Chorus has secured him for the "Missa Solemnis." From all of this it will be seen that Mr. Van Eweyk is the possessor of a repertory which few of our contemporary baritones can boast.

In conclusion, a very personal word to the readers of this column. The Berlin office of THE MUSICAL COURIER is a busy institution. It has no time for the consideration of anonymous communications. I have received them frequently of late from America. I had hitherto credited my compatriots with greater courage. It does not require much fortitude to send an unsigned, scurrilous letter to a person from whom one is separated by several thousand miles of ocean. The writer of an anonymous letter is a coward. Nothing would give me greater pleasure than to tell him so by word of mouth. There is nothing anonymous about this column. My opinions are public and

signed. My name is on file at the New York office of this paper; my address also.

I have no critical creed. I write as the mood is upon me. On the subject of consistency I believe with Emerson. I was born in a country where every man is entitled to an opinion, with the privilege of expressing it. I am paid to express my opinion on matters musical. That is more than I can say for my unknown correspondents, I think. My opinion is my own. My judgment—or the lack of it—is my own. Take both or leave both, as you choose. You are not compelled to read this column or to believe what you read. I know I cannot please everyone, and I confess frankly that I do not even try. I hold that criticism is essentially a purely personal matter. I should be glad to discuss publicly any points to which objection might be taken. As soon as I am convinced that there is a better man than myself for this post, I shall joyfully resign it.

HARMONICA.

Late Berlin Gossip.

BERLIN, FEBRUARY 20, 1902.

Rumors of Count von Hochberg's resignation as intendant of the Royal Opera have been afloat since the hour of Director Pierson's death. Some of the candidates under discussion are von Hülsen (Weisbaden), Count Seebach (Dresden), Colonel von Chelius (Rome), von Putlitz (Stuttgart), von Possart (Munich), Baron von Berger (Hamburg), Dr. Paul Lindau (Berlin), Angelo Neumann (Prague), and Ludwig Barnay (Berlin). A large party is also championing the cause of Dr. Carl Muck, one of the conductors at the Royal Opera. Emperor William has silenced all this unseemly clamor by expressing the wish that Count von Hochberg temporarily retain his position. It is improbable that the Emperor would break with tradition to such an extent as to appoint anyone but a nobleman to the position of Royal Prussian Intendant.

Rubin Goldmark, the young American composer, who has settled here for the present, celebrated a noteworthy triumph in Vienna last week, where his new sonata for piano and violin was performed at a Prill Quartet concert. The work was enthusiastically applauded by the public, and warmly praised by the press. He is called a composer of originality and resource.

In Düsseldorf a municipal conservatory of music will be opened on April 1. Dr. Otto Neitzel, of Cologne, will have charge of the piano department. It remains to be seen whether Düsseldorf will turn out as many great pianists as it has produced painters.

An old work of Dr. Joseph Joachim, "Overture to a Comedy by Gozzi," has just been published by N. Simrock. Why?

Prof. Julius Klengel, the celebrated Leipzig violoncellist, played two rarely heard concertos at a recent Gewandhaus concert, those by Klughardt, op. 59, A minor, and Röntgen, in E minor.

Olive Fremstad, the rising American singer, who is a member of the Cologne Opera, has been engaged for next summer's season of Wagner in London.

The Munich fracas among the Royal Opera conductors has at last been definitely adjusted. Stavenhagen and his party have not been able to carry their intrigues to a successful conclusion, for Zumppe will retain his conductorship, while Stavenhagen's contract will end on September 1 of this year.

Edyth Walker, the American contralto, is deservedly popular with the opera going public of Vienna. The Opera has just renewed Miss Walker's contract for a further term of five years.

Dyna Beumer, Jr., a niece of the "Belgian Nightingale," who was heard in America several seasons ago, has just sung with much success in Antwerp and Brussels. The little songstress is only fifteen years old.

The Wagner performances in Moscow, "Siegfried" and "Walküre," will be conducted by Franz Beidler, of Bayreuth.

The Paris Opéra Comique recently gave its 900th performance of "Carmen." The work was first produced in March, 1875. Among the operas that have been produced over 1,000 times in Paris, are "Faust," "Huguenots" and "Mignon."

At the next Ysaye orchestral concert in Brussels the soloist will be Anton Hekking, our excellent Philharmonic violoncellist.

The Opera in Metz on February 6 celebrated the 150th anniversary of its establishment.

The Königliche Hochschule für Musik (Royal High School of Music) will soon be removed to Charlottenburg, a suburb of Berlin, where a new academy of fine arts has just been erected. The present Hochschule looks like a barn rather than a Royal Conservatory of Music.

Giuseppe Martucci, the celebrated composer and director of the conservatory at Bologna, Italy, has resigned his position in order to accept a similar one in Naples.

Rossini was walking on the boulevards one day, when he met Duke Poniatowski, who was a royal senator and, what is far worse, an amateur composer. "Good morning, colleague?" remarked the duke, pleasantly. "Have I been made a royal senator?" asked the great composer.

Harry B. Cohn, the Montreal violinist and critic, was in Berlin for several days. While here he attended a concert of the celebrated Joachim Quartet. Asked how he liked their playing, Mr. Cohn replied: "I fully realized that there is only one quartet on earth—the Kneisel Quartet, of Boston."

Professor Müller-Hartung, for many years director of the Royal Orchestra School in Weimar, has resigned his position, owing to ill health. His successor will be Professor Meyer-Olbersleben, of Würzburg.

Eugene Gura, the famous lieder singer, intends to permanently retire from the concert stage.

Prof. Hugo Heermann, of Frankfurt-on-the-Main, played Richard Strauss' violin concerto in that city, and helped the work attain an enthusiastic reception.

Felix Mottl will lead a spring season of Wagner in Amsterdam.

Rose Relda, a San Francisco girl, at present a member of the Paris Opéra Comique, will sing in "Traviata" here this week, at the Theater des Westens.

Matilde Serao, the celebrated authoress, is instituting a suit for divorce against her husband, the editor of the Naples *Mattino*.

Cosima Wagner has been under treatment here at a private clinic, and recently was operated upon. The robust old lady recovered quickly and has already left Berlin en route for Bayreuth.

Prof. Ludwig Ritter von Brenner, formerly a well-known orchestral leader here, died last week, aged sixty-eight years.

Director Angelo Neumann, of Prague, will give a short season of Italian opera in Berlin, beginning some time in May.

Ludwig Barnay, the renowned actor, celebrated his sixtieth birthday last week.

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MAPLESON ON THE STAR SYSTEM.

WE reprint a letter written by Henry Mapleson to the *London Times*, which discloses that there are others also in authority who agree with *THE MUSICAL COURIER* in its opinion on the danger of the star system in opera. While a proposed national opera house under Government auspices might work favorably in England, it is doubtful if it could be done in Washington, and if done in New York or in Washington it would become a question of political patronage after a while.

Those institutions escape political patronage that are established through education, through rich endowments, &c., but in this country, if any institution is established through the taxpayers, why the taxpayers, introducing the party systems as they do, will control the institutions; that is to say, institutions that are not independent of the municipality or the state are always under party control, and that means that it would be either Democratic or Republican, or whatever it may be. The Democratic or the Republican party, as the case may be, would get control of the Metropolitan Opera House, and that would be the end of art, on that score at least. The letter is interesting, however, and requires the space we give it:

A letter appeared recently in the *Times*, signed "W. J. M. T.," suggesting that the coronation year would be fitly marked by the establishment of the long talked of national opera house, and making a conditional offer of £10,000 toward the sum of £500,000, which the writer considers sufficient for the erection and endowment of such an institution. It will be remembered that New Scotland Yard is actually built upon the costly foundations of the national opera house which my father undertook to construct and which he actually succeeded in raising as high as the first tier of boxes, but inability to find the remaining capital compelled him to abandon the scheme after many thousands of pounds had been expended. Far from discouraged at this failure, which nearly ruined him, my father subsequently endeavored to raise another national opera house, this time on the site of the present Queen's Hall and again later on the ground of his old opera house, and where the Carlton Hotel and the new Her Majesty's Theatre now stand.

I am informed that W. Johnson Galloway, Conservative member for Southwest Manchester, has put a notice upon the order paper of the House of Commons stating that it is his intention at an early date to call attention to the necessity for the establishment of a system of national opera in the British metropolis. The question of the foundation of a national theatre of English drama is also to be brought forward shortly by another Member of Parliament. It is, therefore, earnestly to be hoped that these two questions may be arranged to run on parallel lines and not in antagonism to one another, and which might prove fatal to both. There is no reason why drama and opera should not be produced and carried on under the same roof, as is the case in numerous Continental subsidized theatres. At the time a deputation, of which my father was a member, waited on a special committee of the London County Council, considerable encouragement was given to the scheme of a national opera.

It must, however, be distinctly understood that such a national theatre would have to be managed upon entirely different lines from Covent Garden Opera, which, following the system inaugurated by Lumley and followed by Gye, my father, and continued by Sir Augustus Harris, maintains itself on the advertised star system. This means that the management has, in order to pay the extravagant salaries of the singers, to ask prices for seats which positively preclude people with small incomes from attending

these performances. Moreover, everything is sacrificed to the vocal luminaries, resulting in a most inartistic ensemble work, for the reason that these artists are so great that it is invariably beneath their dignity to attend rehearsals. The constant concessions made to the stars have finally made them the dictators of opera, and their pleasure has to be consulted before an opera or even the date of its production can be announced.

Under these conditions a manager can accomplish no artistic results, since he has no actual authority. His sole mission is to advertise extensively in order to obtain the large receipts necessary to pay the exorbitant salaries, and the greater part of his time is taken up in conciliating or making concessions to his stars, and who, like the gods in the "Nibelungen," try hard to destroy each other in their frantic efforts to have the foremost role and the largest salary. Now all this from an artistic point of view is distinctly wrong. It is now time that the premier metropolis of the world had its national opera house managed upon common sense lines, which will enable its millions of music lovers to hear the works of the great opera composers at a moderate price, and at the same time give employment to the large number of successful vocal graduates which issue yearly from the Royal Academy of Music, the Royal College of Music, and other kindred institutions, and who would constitute one of the best opera choruses ever heard. I make no prophecy regarding the soloists, but certain it is that the voices in England are as fine as those in any quarter of the globe—the only element wanting is a proper school of opera and opportunities to hear and take part in operatic performances.

But this end can only be attained by a Government or municipal subsidy similar to that granted to all the leading Continental opera houses. "W. J. M. T." in his letter to the *Times* names £500,000 as a sufficient sum for the erection and endowment of a national opera house. As he does not give any particulars regarding the building and does not explain what he means by "endowment," I am unable to criticise "W. J. M. T.'s" scheme, but, judging from the figures which my father carefully compiled after many years of experience as a manager in England and America and an intimate knowledge of the working of the Continental opera houses, with all of which I am thoroughly conversant, I should say that £600,000 at least would be required to build and thoroughly equip in all departments a national opera house worthy of London.

HENRY MAPLESON, Colonel.

7 RUE MEYERBEER, PARIS, February 9, 1902.

CRITICISM.

IT is a curious matter, this criticism. In the case of Kubelik in this country the critics could not affect the situation. In the case of Jean de Reszké in Paris, where his Siegfried was hammered without consideration from Catulle Mendès down, the astonishing fact appeared that, after the second performance, the bookings were already opened for the twelfth performance. Now, this statement comes from the very inside source of information, and will be as interesting an item of news to Mr. Grau as it will be to Mr. Higgins, of Covent Garden, particularly as the latter is anxious to prove to the world that he is going to make a success without a Jean de Reszké.

We are not criticising Jean de Reszké's Siegfried in this instance—we are merely calling attention to peculiar facts connected with publicity—the public on one side and the printer on the other. In some instances the critics can destroy, and actually do destroy, an artistic fabric because it doesn't suit them, and in other instances they not only defeat that purpose, but erect it. We have in this paper

some instances when the opposition of *THE MUSICAL COURIER*, aided by the opposition of all the musical critics here, had no effect whatever; whereas a single forcible criticism in this paper, or any one of the dailies, aided by this paper, put an end to a musical possibility.

ANNA BUSSERT, SOPRANO.

OUR front page is adorned this week by a picture of Miss Bussert, who is of late coming into metropolitan prominence, so that our readers are asking, "Who is she?"

She speaks of herself and attainments with such reserve that mere facts are here presented, showing the gradual rise of an Ohio girl, from the beginning of lessons with H. W. Owens, of Ado, Ohio, to the present. Scarce twenty-one years of age at this writing, she came to New York three years ago, and after one winter's study with Sauvage was engaged as solo soprano of the Memorial Presbyterian Church, of Brooklyn, where she has been re-engaged each year at an advance in salary.

Recent appearances in oratorio and concert have been as follows: In Worcester, Mass., where she sang "St. Paul" in January; "The Creation" in Lima, Ohio (with Gwilym Miles); as soloist of the Mendelssohn Club, of Roseville, N. J., last week; a number of private musicales, &c. She sings in "The Messiah," "Elijah," and is extending her repertory; she has sung in Cleveland, Ohio, at Port Chester, in New Haven twice and some weeks ago at a swell musicale in Pittsburg.

The Pittsburg success was such that it led to her engagement with the Pittsburg Orchestra, and last Monday night she made her first appearance with Herbert's organization in Princeton, N. J., singing "Selva o paca," from "William Tell," an aria which well suits her voice, with some difficult cadenzas, &c., and songs by German and Massenet. In April she makes a tour of three weeks with the Pittsburg Orchestra, and May 1 she will sail for a summer's study in Europe, returning October 1.

VIRGIL PUPILS PLAY.—Three talented little pupils from Mrs. Virgil's Piano School, Isabel Tracy, Laura Race and Hans Barth Bergman, gave a recital for a church benefit recently, assisted by Mrs. E. J. Delherbe and Clara Preston Wright. They had a program of charming pieces, and every one of which was remarkably well played. They each received encores and responded.



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Wed., 12, Green Bay, Wis.	Evening.	Green Bay Theatre.
Thur., 13, Oconto, Wis.	Matinee.	Turner Opera House.
Thur., 13, Marinette, Wis.	Evening.	Scott Theatre.
Fri., 14, Escanaba, Mich.	Matinee.	Peterson's Op. House.
Fri., 14, Marquette, Mich.	Evening.	Marquette Op. House.
Sat., 15, Houghton, Mich.	Matinee.	Armory Opera House.
Sat., 15, Calumet, Mich.	Evening.	Calumet Theatre.
Sun., 16, Ashland, Wis.	Evening.	Grand Opera House.
Mon., 17, W. Superior, Wis.	Matinee.	Grand Opera House.
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NEW YORK, March 3, 1903.

AN audience of good size attended the first of J. Warren Andrews' Lenten organ recitals, admiring his thoroughly well prepared organ playing, the baritone singing of Percy Hemus, soloist of St. Patrick's Cathedral, and the contralto singing of Helen Niebuhr, alto prospective at Central Presbyterian Church.

A Scherzo in G minor, new, by Bossi, proved an interesting number, a rapid and pleasing movement. Bach's Toccata in F was the big number of the recital.

Mr. Hemus sang with beauty of voice and intelligence at all times; he is full of temperament and is daily gathering extended reputation. Miss Niebuhr has a noble voice. The next recital occurs to-morrow, Thursday, at 4, by Arthur L. Collins, assisted by Miss Cornelia Marvin, the contralto of the church, and Frank Eaton, of Morristown, baritone. Mr. Andrews is absent in the South, giving recitals.

The sisters Helen L. Reynolds, violinist, and Mabel O. Reynolds, 'cellist, are coming into prominence here. Born in Massachusetts, they studied from early childhood, spending three years in Berlin and Brussels, in the former city with Joachim, Halir and Hausmann. Since their return they have given concerts in Astoria, Brooklyn, Caldwell, N. J., New Bedford, Fall River and Hoboken, and played in a number of private affairs. Of the violinist the New Bedford *Evening Standard* said:

"Miss Helen Reynolds was an excellent example of precision, positiveness, appreciation and interpretation. Her execution was marked by a striking fidelity to the composer, an intelligent conception and a remarkable proficiency in expression. The quality of tone, accuracy of pitch and the vigor of rendition were highly commendable, and under her bow the selections spoke character in every note."

Of the 'cellist the same paper said:

"Miss Mabel Reynolds as a 'cellist is worthy of every laudation. With her execution and color both have their share of attention and are equally well rendered. A well drawn tone, evenly modulated, clearness of phrasing and expression and a highly cultivated executive skill were striking features of Miss Reynolds' 'cello playing."

This paper some time ago said that men of the ability of Wade R. Brown, who had just arrived here from the

South, were sure to get on in the metropolis, and soon after that chronicled his engagement as choir director at the Waverly Congregational Church, of Jersey City. Recently his choir, consisting of twenty-five adult voices, and vested choir of seventy-five children, gave Barnby's "Rebekah." Miss Emma E. Eyre, soprano; George Lindenberg, tenor, and Francis Wood, bass, sang the solos, Miss Julia F. Pressler acting as assistant organist. What was said to be the largest audience ever assembled in the church listened to the performance.

March 28 Stainer's "The Crucifixion" will be given.

Arthur Griffith Hughes, the young baritone, returned last week from a trip which included Cleveland, Toledo, Akron, Elyria, Columbus and Pittsburg. He sang Sunday at the Euclid Avenue Baptist Church, Cleveland. Last Friday he sang at Newburgh, later in the "Holy City" in Jersey City, Saturday at Lakewood. His Western press notices are very flattering.

Madge Mitchell is a soprano pupil of Parson Price who sang at the piano and vocal recital at the Classical School recently; one who was there said she did excellently well, and was complimented by all. Her numbers were "Si tu savais," by Balfe, and Price's "Nanny Frew." "Sympathy" is the title of a new song just composed and issued by Mr. Price, and no less an authority than Dr. Berg says it is the best he has done.

Vera Zalene is another singer who gives much promise for the future. She is an English girl only eighteen years old, tall and blond, with a beautiful soprano voice, and she expects soon to make her appearance in a new musical comedy. She is said also to have much talent for dramatic action, and next year expects to go to Europe for further development. She, too, is with Parson Price.

Harriette Brower gave two musical lectures in Albany within the week; the first on "Die Meistersinger," the second "Parsifal."

At a recent musical at Montclair, N. J., two pupils of Miss Adelaide C. Okell played the G minor Concerto of Mendelssohn. About 400 guests were present. Miss Okell gave another musical at her studio, No. 57 West Eighty-fourth street, Saturday.

OPEN CHOIR POSITIONS.

Organist, Plymouth Church, Brooklyn.
Soprano, Pilgrim Congregational Church, Brooklyn.
Alto, Rutgers Presbyterian Church, New York.

ENGAGEMENTS MADE.

Walter J. Hall is to be the new organist at Central Presbyterian Church.

Sumner Salter returns from Ithaca to assume the position of organist and director at the Broadway Tabernacle. Dr. S. N. Penfield, organist, goes to the Brick Church, Orange, N. J.

Wm. E. Ashmall succeeds L. A. Russell, Clinton Avenue Reformed Church, Newark, N. J.

Mrs. Jessie McClelland is the new soprano of Rutgers Presbyterian Church.

H. H. Joy, organist, goes to Crescent Avenue Presbyterian Church, Plainfield, N. J.

Miss Helen Niebuhr is the new alto of Central Presbyterian Church.

Mr. Selby is the new tenor, same church.

Frank Benedict, of Hartford, Conn., has been engaged as organist of Tompkins Avenue Congregational Church, Brooklyn.

G. Waring Stebbins goes to Emanuel Baptist Church, Brooklyn.

COMING EVENTS.

Edwin Lockhart, baritone, and Marie Kuhr announce a musicale at the Waldorf, Wednesday evening, April 2, 8:30 o'clock, assisted by Miss Emma Williams, alto; Wm. Paulding De Nike, 'cellist, with Miss Henrietta Scheibe, accompanist.

Walter C. Gale's next organ recital occurs Monday evening, March 10, All Souls' Church, Madison avenue and Sixty-sixth street. He will play works by Rheinberger, Guilmant, Mendelssohn, Bach and Otto Dienel.

The Carpi Voice Rectifier.

OFTEN has this paper referred to the excellent indorsements received by Vittorio Carpi of his "Voice Rectifier." It has received many other testimonials than the following. More will be printed later:

I had several teachers in voice culture. I attended the College of Music in Cincinnati, also the Chicago Conservatory. Previous to Signor Carpi's advent I had many faults, such as articulation, facial expression, respiration and many others, all of which I overcame by the use of the "Voice Rectifier." In fact, I think Signor Carpi's method superior to all others. I can truly say, as a teacher, he has no superior, and doubt if an equal.—Miss Genevieve Shaffer (Des Moines, Ia.), 1895.

I have no hesitancy in indorsing Signor Carpi's "Voice Rectifier" as being an aid in singing and teaching, which can find no substitute. I used it when a pupil of Signor Carpi, and also in teaching, and have found it to be of great value.—Mrs. Kate M. B. Wilson (teacher at Benton Harbor, Mich., and Chicago), 1895.

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The Lord's Prayer in B
A Chopin of the Gutter
The Piper of Dreams
A Son of Liszt
The Emotional Acrobat
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An Ibsen Girl
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The Red-Headed Piano Player
Brynild's Immolation
The Quest of the Elusive
An Insurgent One
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The Corridor of Time
Avatar
The Wegstafes Give a Musicals
Siegfried's Death
The Iron Virgin
Dusk of the Gods
Intermezzo
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**JEANNETTE ROBINSON MURPHY'S
MUSICAL LECTURE.
African Slave Songs, Etc., March 10.**

MRS. MURPHY presents a unique musical lecture, achieving great success. At the time of her first appearance here this paper said: "Mrs. Robinson Murphy has developed an altogether new specialty in her negro songs as sung on the plantations both 'befo' de wah' and nowadays. She does them with a life, vivacity and naturalness winning in the extreme."

It is in no sense a reading. Mrs. Murphy never prepares, but thinks on her feet, and men of letters, scientists and all seekers after truth have listened to her relate the results of her laborious investigations, to be enlightened and charmed. She set out on a voyage of discovery in an untrodden continent, and has won the greatest triumphs, challenging admiration in the educational and social circles of New York and Boston.

Early in life this genuine daughter of the South was fascinated by the weird chants and crooning lullabies of the negro race, and with unusual facilities at her command she set herself to the task of studying and mastering the folksongs and folklore of those who had once been slaves. The work was arduous, but it was accompanied by loving enthusiasm. She went among the poor and lowly, and from field, cabin and "prayers house," took from the lips of the negroes the songs and folk tales which she reproduces with remarkable realism. Her musical lectures, which partake of the nature of an informal talk, are highly original and always enjoyable. She introduces the many phases of negro life, especially as related to song, and intersperses her program with melodies heretofore unknown to the Caucasian ear.

Most exclusive and critical audiences in New York, Brooklyn and Boston have loudly applauded this entertainment. It is at once new, instructive and amusing, and has proved to be a great success wherever she has presented it. She has created her own field of effort, in which she stands pre-eminent and alone.

Mrs. Robinson Murphy presents singly, or in a series, the following musical lectures: "Survival of African Music in America," "Negro Voodooism and Folk Lore," "Black Mammy as a Kindergartner," "The Southern Side of the Negro Problem" and "The Mountain Whites of North Carolina."

Mrs. Murphy has just returned from her thirtieth tour among New England women's clubs, and has contributed to the *Century*, *Popular Science Monthly*, *Boston Transcript* and leading magazines on African music. Her knowledge of singing she attributes entirely to Francis Fischer Powers, whose pupil she is—apropos, here is an indorsement:

CARNEGIE HALL, New York.

Mrs. J. Robinson Murphy:

MY DEAR FRIEND AND PUPIL—I want very much to thank you for all the pleasure you gave me and my friends on Friday evening. Your entertainment was charming beyond description. The field is particularly your own. New York certainly has never witnessed a "combination" anything like yours. Again thanking you for all the pleasure you have given me, I am very sincerely yours,
FRANCIS FISCHER POWERS.

Mrs. Murphy has the indorsement of many prominent people, among others the following autograph testimonials:

NEW YORK CITY.

MY DEAR MRS. MURPHY—It has given me great pleasure to hear the charming songs, and to know from you of the negro characteristics, as well as the traditions and life of the Southern plantations.

You are creating here a new field, and stand alone in the valuable revelations you are presenting to us. I, for one, rejoice that New York has been chosen for your work.

I congratulate you upon your success, and I hope that I may often hear you.
Sincerely yours,

Inace D. Dodge

PEABODY MUSEUM OF ARCHÆOLOGY AND ETHNOLOGY,
HARVARD UNIVERSITY, Cambridge, Mass.

Mrs. Jeannette Robinson Murphy, New York City:

MY DEAR MADAM—I am glad that I had the opportunity of hearing your paper before the American Association for the Advance-

ment of Science at the Boston meeting. It is of interest and value on account of the authentic material which you have collected in the Southern home of your childhood. I consider the paper, with its accompanying illustrations of negro folksongs and folktales, an im-



Mrs. J. Robinson Murphy.

portant contribution to the study of folklore, and I am especially interested in the evidence which you bring forward, showing the survival of African music and superstitions among the negroes of America. Cordially yours,

J. M. Putnam

Ex-President American Association for the Advancement of Science.

Prominent club women have also written her, and the press has given her much space.

The following program was given at North Adams, Mass., March 5, and at the musical lecture next week (Carnegie Lyceum, 3 o'clock, Monday, March 10) a similar one will be given:

The following Slave Songs and Folklore were taken by Mrs. Robinson Murphy directly from the lips of the ex-slaves themselves in field, cabin and "prayers house":

- Survival of African Music in America—
- Done Found dat New Hidin' Place.—Isa. 32, 2.
- Prodigal Son.—Luke 15, 11.
- De Sea ob Glass.—Rev. 15, 2.
- Folk tale, Nora an' de Hammer.
- Mam Susan on Matrimony and Slavery.
- Moanin' Song, See ma Mudder, Tell Her fo' Me.
- (Message to friends in Heaven, sent in care of the dying.)
- Sermon on Gold and Silver.
- Group of Modified African Songs—
- O Lord, Yo' Promised to Come by Heah.
- De Stars in de Elements am Shinin'.
- Dat Man's a-Burnin'.
- (Upon a recent negro happening.)
- How Uncle Jeter Churns the Butter.
- (Singing and dancing to help it come.)

In Part II, the homespun "frook" and bandanna headdress are worn.

Christmas Lullaby.

Mary, What Yer Gwine er Name dat Purty Leetle Baby?

Kindergarten song, Roll 'im an' er Roll 'im, Baby.

African Superstitions in the South—

Devils and the "Hoodoo" Scorpions.

Conjurin' and "Luck Balls."

Aunt Dinah's Lullaby, Fadding Gidding, Fadding Go.

(As sung by the black mammy who nursed Mrs. Jefferson Davis.)

Keenyah Feenyah Ma.

(A song in African tongue.)

Gawd Bless dem Yankees, Dey'll Set Me Free.

(Dis Moverin' Song Dun Fotch on de Wah!)

MILWAUKEE.

MILWAUKEE, February 19, 1902.

ONE of the most enjoyable and memorable musicales of the season—one of unusual interest—was the song recital of Madame Schumann-Heink at the Pabst Theatre, Tuesday evening, February 18. Such a grand exposition of artistic singing as delighted the large and appreciative audience is of exceedingly rare occurrence.

The excellent accompaniments of Madame Hess-Burr were an important factor toward making the recital a success.

A welcome adjunct to the program was the playing of Hans Bruening, a local pianist, who, owing to the demands for his services as a teacher, made this a special occasion for a "farewell" appearance as a public performer. Mr. Bruening was especially good in Beethoven's "Andante Favorsi" and a Liszt Rhapsody Hongroise, in which he exhibited the clean and infallible technic which characterizes his work. Though at times a little more warmth and abandon might be wished for, still his absolute composure and unaffected style had a peculiar charm. That he was enthusiastically received was to be expected, he being the recipient after his final number of a laurel wreath.

ALBERT S. KRAMER.

Piano Recital at the Virgil Piano School.

MISS BESSIE BENSON, one of the charming players at this school, played a recital on Wednesday evening, February 26, which was of more than ordinary interest. It was certainly surprising to see such a delicate and petite young girl able to play with so much power and breadth of tone and display such endurance as this program demanded.

The first number was the "Peer Gynt Suite," "Morning," "Asa's Death," "Anitra's Dance," and "In the Hall of the Mountain King." These compositions were inspired by Henrik Ibsen, the Scandinavian poet, who wrote a poem entitled "Peer Gynt," in which he characterizes and portrays Norwegian life. Grieg seems to have caught the spirit of this magnificent poem, and portrays in tone colors the feelings and emotions, which he expresses, perhaps, more clearly in music, than could be expressed in language. Miss Benson's conceptions of Grieg's music were unique and often original. Her phrasing was most excellent and her tone colorings in many instances remarkable. The large audience present were entirely interested and absorbed throughout her playing of these numbers. The brilliant Concert Waltz by Wieniawski followed next and was capriciously and charmingly given. After a short rest Miss Benson played the C sharp minor Etude, by Chopin. The two beautiful melodies which sing throughout this wonderful composition were clearly defined, and given with such breadth and beautiful expression as to entitle Miss Benson to a high rank in artistic attainments. The Etude in A flat and a Scherzo in C sharp minor by the same composer followed. Miss Benson's playing of this scherzo was highly satisfactory and displayed a wonderful command of the keyboard. While Miss Benson was again taking a few minutes' rest Mrs. Virgil filled in the time by making some interesting remarks about the prosperity of the school and the number of recitals recently played by the pupils, both at home and in other cities. Miss Benson closed the program by playing "Alceste," by Gluck-Saint-Saëns, most exquisitely, and the Tarantella and Gondoliera by Liszt.

Season 1901-1902

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MARY LOUISE CLARY.

AMONG the recent engagements of the well-known contralto, Mary Louise Clary, which are interesting examples of the popularity she attains wherever she has been heard, are the Littleton, N. H., festival, where she has just recently appeared, having sung there last season and been re-engaged for this year. Also the Concord, N. H., Music Festival, where she sang last year, and is re-engaged for the principal roles again this spring, including Verdi's Requiem. She will, furthermore, be heard again in two performances of "The Messiah" during Holy Week in Montreal, this being her fourth annual appearance with the same musical society there. Miss Clary will also sing again in a three days' festival this spring, in Oberlin, Ohio, where she has been engaged for one or more concerts every year since her debut. The work to be presented this year is Beethoven's Grand Mass in D major.

During the past week Miss Clary has sung in a choral concert by the combined choruses of Easton and Allentown, Pa., in the former city on February 25; in a big orchestral concert in New Britain, Conn., on February 26; in a second performance of the "Stabat Mater" in Newark, March 2, and in the special celebration of the jubilee of His Holiness the Pope, at St. Patrick's Cathedral, with orchestra, on March 3. She also sings in the production of Verdi's Requiem by the Schubert Vocal Society in Newark this evening, March 5.

Miss Clary's engagement for the Louisville Music Festival has already been noted in a previous issue.

A few of her recent criticisms are here reproduced:

Miss Clary's selections were received with the greatest enthusiasm. Kindly responding to encores, she gave several pieces in addition to those on the program. Possessing a strong, rich voice, full of sympathy and expression, Miss Clary made a profound impression, and while she sang she was listened to with breathless attention. To the wonderful power of her voice is added a remarkable sweetness that renders her work intensely delightful and fascinating.—Lynchburg (Va.) News, January 7, 1902.

The largest audience of the season was in attendance at the Auditorium last night to hear the Clary Concert Company in a magnificent performance. It was the fourth concert of the association course of this season, and it was highly satisfactory. Miss Clary and her whole company are artists and their performance was a very charming one.—Wilmington (N. C.) Message, January 8, 1902.

Mary Louise Clary sang at Limestone last Thursday evening, to the enjoyment of a large and appreciative audience. Miss Clary is undoubtedly the greatest contralto in the country. As a singer par excellence, of statuesque presence and glorious voice, she is so well established that words of praise sound like vain flattery; sufficient it is to say she sustained her justly deserved reputation, and by charming simplicity of manner and absence of exaggerations, beautiful tone production and faultless intonation, gave universal delight. The almost limitless use of superlatives in commenting upon this concert is unavoidable, so perfect was it from every standpoint.—Gaffney (S. C.) Ledger, January 14, 1902.

The concert given by the Clary Concert Company of New York at the Auditorium of the Y. M. C. A. last night was in every respect a most pronounced success. The audience was the largest that ever filled the Auditorium, and the intense interest with which they heard the program proved the depth and nature of their appreciation. The members of the company were without exception artists in the highest sense of the word. Miss Clary possesses a voice of surpassing beauty, with a depth and richness of tone which are remarkable. Her reputation as one of the finest contraltos in this country is certainly well deserved, for she executes with a skill not less remarkable than the voice itself.—Mobile Daily Item, January 14, 1902.

The largest audience ever assembled in the Y. M. C. A. Hall was present last night to listen to the Clary Concert Company, one of the attractions of the association entertainment course. The company is composed of three artists, Miss Mary Louise Clary, contralto; Miss Marie Schade, pianist, and John Cheshire, harpist. These gave a program of solo and concerted pieces, all of which were excellently performed and very warmly applauded. Miss Clary is a very beautiful woman, of Titianesque form and feature, save the hair, which is black, not red. Her voice is very rich in color

and of generous range, strong and flexible. She is reputed one of the best contraltos in the country, and certainly no fault could be found by local critics with her style. She charmed the audience and was required to sing again after every song.—Mobile Daily Register, January 14, 1902.

Miss Mary Louise Clary, who won a place in the musical affections of the Littleton public last year, added to former laurels. Miss Clary has a warm place in the hearts of Littleton people, and a cordial reception always greets her. The memory of her "Hosanna" one year ago was still fresh in the minds of local music lovers, and in answer to numerous requests she repeated it this



MARY LOUISE CLARY.

year. The richness and sweetness of her voice and her wide register, attained without apparent effort, characterized all her selections.—Littleton Republic-Journal, January 30, 1902.

Of the soloists, Miss Mary Louise Clary and Dr. Dufft gave most enjoyment. The former possesses a contralto of unusual power, extended compass and fine quality, which is under excellent control. In the solo, "Fac ut Portem," and in the duet, "Quis est Homo," the beauty of her tones and the skill with which she used them imbued her singing with uncommon charm and gave a great deal of pleasure.—Newark (N. J.) Evening News, February 17, 1902.

Von Gräbill Well Received in New York.

AFTER S. Becker von Gräbill's splendid recital in New York city on Monday night (February 24), of which THE MUSICAL COURIER has made mention, he was engaged for a private recital the following night at Echeverria's, on Forty-fifth street, where he made a decided sensation by his clever interpretation of the following program:

Sonata, op. 90.....Beethoven
Andante and Variations.....Beethoven
Rosamunde.....Schubert-Liszt
Warum?.....Schumann
Nachtstück.....Schumann
Grillen.....Schumann
Nocturne, F sharp.....Chopin
Berceuse, op. 57.....Chopin
Marche Funèbre.....Chopin
Fantaisie, C sharp minor.....von Gräbill
Liebestraum.....Liszt
Rhapsodie, No. 11.....Liszt

He played two encores—Andante from Schubert's D Minor Quartet and Moszkowski's "Caprice Espagnol."

Obituary.

Henry K. Sheldon.

HENRY K. SHELDON, an old resident of Brooklyn, music patron and president of the Brooklyn Philharmonic Society, died at his home, 220 Columbia Heights, last Sunday. Mr. Sheldon was born in Windsor, Conn., in the year 1826. He is survived by a widow and one married daughter.

Joseph Tamaro.

Joseph Tamaro, the operatic tenor, died at his home in Brooklyn last Monday. He was seventy-seven years old. Tamaro was born at Barcelona, Spain, studied in Milan, Italy, and later became the court singer at Madrid.

Kubelik to Albert.

MANHATTAN HOTEL,
NEW YORK, February 10, 1902.

Charles F. Albert, 205 South Ninth street, Philadelphia:

MY DEAR SIR—I thank you very heartily for the fine G strings which you made for me. They were a great help to me when so far away from home. I was at a loss how to get good G strings. I recommend them most heartily to all violinists.

Yours truly,

(Signed) JAN KUBELIK.

Twelfth Recital.

THE twelfth recital of the Clavier Piano School, season of 1901-1902, was given in Clavier Hall, Friday evening, February 28, by Charles Russell, 'cello, and John Rebarer, piano, assisted by Mrs. Ala Curl Mize, soprano. This was the program:

Sonata (first movement).....Boëllmann
Russell-Rebarer.
Fugue.....Rheinberger
Etude.....Chopin
Perpetual Motion.....Weber
John Rebarer.
Liebestraum.....Blon
Caprice Slav.....Scharwenka
Nina.....Pergolesi
Mazurka.....Popper
Charles Russell.
I Love Thee.....Mildenberg
Four-Leaf Clover.....Brownell
Spring Song.....Mackenzie
Mrs. Mize.
Fantaisie.....Schütt
Frühling, Intermezzo Humoresque.....Russell-Rebarer.

Clavier Hall was well filled, and the enthusiastic audience demanded several encores. Mr. Russell has been heard at these recitals on previous occasions. He plays intelligently and with much warmth, and has a remarkable technic. Mr. Rebarer was at his best in the "Perpetuum Mobile," which he played with a most rapid tempo, yet with ease and confidence. The ensemble was good, and showed that the addition of ensemble work to the regular work of the school will prove of much value.

Mrs. Mize has a beautiful voice, which showed to advantage in all the selections. The "Spring Song" was perhaps the climax, as it allows the full strength of the voice in the magnificent refrain.

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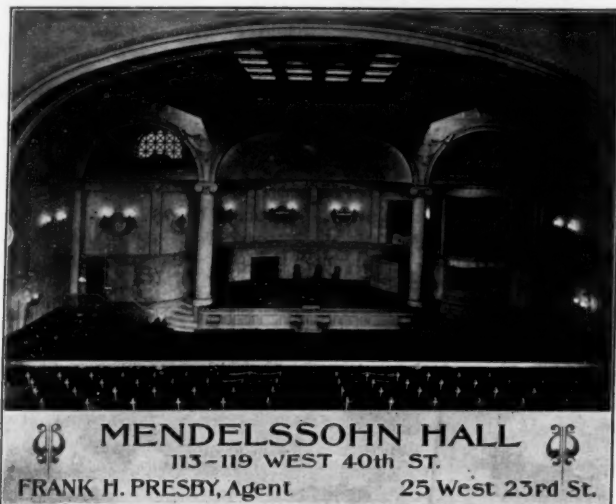
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Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

METCALFE SONG RECITAL.

MISS SUSAN METCALFE gave her second song recital at Mendelssohn Hall last Tuesday afternoon (February 25). The young soprano again showed herself to be an artist of uncommon gifts. She sings with delightful taste, and in the matter of interpretation many older singers might learn something from hearing her.

Miss Metcalfe's voice is sweet and sympathetic, but such a number as Schubert's "Allmacht" was quite beyond her vocal powers. The program follows:

Il Mio Ben.....	Paisiello
La Calandrina.....	Jomelli
Bois Epais.....	Lully
Viens Aurore.....	Old French
Stille Thränen.....	Schumann
Aufträge.....	Schumann
Waldeinsamkeit.....	Brahms
Schwalbe Sag Mir An.....	Brahms
Apres un Rêve.....	Fauré
Mandoline.....	Chausarel
Les grands yeux Doux.....	Chausarel
Ma Vien Aimée.....	Boellmann
Frau Nachtigall.....	Taubert
Wiegenlied.....	Taubert
Hanselein willst du Tanzen.....	Taubert
Die Allmacht.....	Schubert

The piano accompaniments by Victor Beigel were too loud and rather monotonous. A large and distinguished audience attended the recital. Some of those who paid closest attention to Miss Metcalfe's program lamented because her list did not contain one English song or song in the English language, which is rather more to the point. As encores the soprano sang Schumann's "Frühlingsnacht" and repeated the Cradle Song by Taubert.

Recitals by Harold Bauer.

THE programs for the piano recitals which Harold Bauer will give at Mendelssohn Hall are as follows:

Concerto Italien.....	Bach
Fantaisie, C major.....	Schumann
Scherzo, No. 4, in E major.....	Chopin
Ballade in G minor.....	Chopin
Barcarolle, F minor.....	Rubinstein
Etude, C minor.....	Alkan
Mephisto Valse.....	Liszt

MONDAY AFTERNOON, MARCH 17.

Prelude and Fugue, E minor, op. 35.....	Mendelssohn
Fantaisie, C major.....	Haydn
Novelette.....	Schumann

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Arabesque.....	Schumann
In the Night.....	Schumann
Prelude, Aria and Finale.....	Cesar Franck
Barcarolle.....	Chopin
Nocturne, E major.....	Chopin
Ballade, A flat major.....	Chopin

Plunket Greene's Recital.

THE reappearance of Plunket Greene here in song recitals has aroused unusual interest. His first New York recital will be given at Mendelssohn Hall, Tuesday afternoon, March 11.

Theodore Van Yorx's "Flying Trip."

LAST week Theodore Van Yorx, the tenor, made one of his flying trips, and sang under conditions which usually go to show that the artist has balance and poise, as well as voice. At noon, or 12:45, to be exact, Mr. Van Yorx received a telephone message from New Haven asking him if he could not take the first train out and fill an afternoon engagement with the Symphony concert given by the music department of Yale University. Miss Estelle Lieblich, soprano, who was to have been the soloist, had met with an accident and would be unable to sing. Mr. Van Yorx and his accomplished wife "rushed" things at their New York home, and managed to catch the 2 o'clock train for New Haven.

Mrs. Van Yorx played the accompaniments for the songs which Mr. Van Yorx sang at the concert, which began at 4 o'clock. Extracts from the New Haven papers will be printed next week. They are worthy of such an artist.

SANCHEZ PUPIL SONG RECITAL.—Señor Carlos N. Sanchez presented his pupil, Otto Schubert, baritone, in a song recital at his studio, 138 Fifth avenue, on February 22. The singer was to have been assisted by Miss Johanna Reidenbach, pianist, a pupil of Gustav L. Becker, but as she was detained at the last moment by serious illness, Miss Adele Becker, Mr. Becker's sister and pupil, took her place with gratifying success.

Mr. Schubert's most interesting numbers were the group of old Italian songs, which showed to the best advantage his purity of intonation and ease of tone production. The Brahms song and Schultz's "Ich Liebe Dich" were sympathetically interpreted. Miss Becker's playing of the Chopin Nocturne was especially praiseworthy.

COMING CONCERTS.

Fourth Ruben morning concert, Waldorf-Astoria, Friday, March 7.

Next Powers' pupils' recital at his studio, Saturday evening, March 8.

Hadden-Alexander students' musicale at Carnegie Hall studios, Saturday evening, March 1.

The "Daily Class" of the Price Conservatory of Music will give a public recital at the Y. M. C. A. Hall, 5 West 125th street, on Thursday evening, March 6.

Kubelik will give his farewell concert in this country at the Brooklyn Academy of Music Monday evening, March 24. The following day the young violinist will sail for Europe on the steamer Kaiser Wilhelm der Grosse.

Mr. and Mrs. Ludovic Breitner and Leo Schulz will give the second of their chamber music concerts at Knabe Hall to-morrow (Thursday) evening. Trios by Schütt and Beethoven will be performed, and Messrs. Breitner and Schulz will perform a sonata for piano and 'cello by Saint-Saëns.

Miss Amy Murray will give her Scotch lecture recitals in Washington, D. C., to-morrow, March 6, and in Baltimore March 7. She gave recitals at Norfolk, Va., on March 3, and last evening (Tuesday) appeared in Portsmouth. Miss Murray was the entertainer at the annual "Gentlemen's Night," given by the Woman's Literary Club, of Dayton, Ohio.

The Severn Trio will give their closing concert for the season at the Tuxedo on the evening of March 18. The assisting vocalist will be Robert Kent Parker, basso. The program will include the Volkmann Trio, variations from the Tchaikowsky Trio, the first movement from Dvorák's "Dumky" Trio, and Arthur Severn, the 'cellist of the trio, will play a solo and Mr. Parker will sing songs by Massenet and Korbay.

On Thursday afternoon, March 6, Miss Edyth Noyes will give the following program at the Morris Piano School, 201 West Eighty-first street. Miss Noyes will be assisted by Miss Ruth Simonson, contralto, and Mrs. Lucille Smith Morris, accompanist:

Passapied.....	Bach
June.....	Tchaikowsky
We Traveled Alone in the Gloaming.....	MacDowell
.....	Miss Noyes.
Who Is Sylvia?.....	Schubert
Die Lotus Blume.....	Schumann
Serenade.....	Tosti
.....	Miss Simonson.
Carnival Pranks in Vienna.....	Schumann
.....	Miss Noyes.
Thou Art Like Unto a Flower.....	Brewer
For Love of Thee.....	Hawley
I'm Wearin' Awa'.....	Foote
Madrigal.....	Chaminade
.....	Miss Simonson.
Op. 65, No. 4.....	Grieg
Romance, F major.....	Schumann
Bourrée.....	MacFarren
.....	Miss Noyes.

Miss E. Loretta Flock's program at Chamber Music Hall, Carnegie Building, to-night will include Beethoven's piano Sonata in C major, Bach's Prelude and Fugue in G major,

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Vol. I. of "The Well Tempered Clavichord," and lesser pieces by Mendelssohn, Chopin, MacDowell and others. She will have the assistance of Dr. Ion Jackson in a new cycle of tenor songs and in the aria from "Hiawatha's Wedding Feast," "Awake! Onaway, Beloved."

Leo Lieberman, tenor, pupil of E. Presson Miller, will give a song recital at the studio of Mr. Miller, 601-2 Carnegie Hall, to-day (Wednesday) afternoon, at 3:30 o'clock. The program contains songs by Schubert, Brahms, Tosti, Tschaiakowsky, Liszt and modern English composers.

Minnie Tracey.

MISS MINNIE TRACEY, from London, made her first appearance in Germany at the fifth concert. In Gluck's air from the opera "Alceste" she made her introduction, and then sang two pieces from Schubert, one from Brahms, one from Richard Strauss. Miss Tracey has at her command an extremely sympathetic voice, which seems only to be rather wanting in the lower, while in the higher notes it contains all its softness. Equally striking are the middle notes, when she brings forth her tone with coaxing sweetness. She has a peculiarly beautiful crescendo. On the other hand I could not satisfy myself with her tone production. There is often a slight slide preceding them which has a disturbing effect. Her delivery is clear, and is united with good interpretation. I was most pleased with her delivery of Schubert's "Geheimnis." The applause was of a character to compel Miss Tracey to sing an addition.—Mannheim General Anzeiger, February 5, 1902.

Miss Tracey possesses a beautiful and in the piano passages very sweet soprano voice, of which the brilliancy lies in the higher register. Her voice is very well cultivated, apparently in the French school. Miss Tracey sings an extraordinarily beautiful, one may almost say perfect, mezza voce. The delivery of an air from Gluck's "Alceste," and of Schubert's "Die junge Nonne," was technically faultless. Yet one might have wished the expression to be more animated. On the other hand, her delivery of Schubert's "Geheimnis," and of Brahms' "Feldensamkeit" was impeccable in every respect, and had great success. The singer received animated applause, and was compelled to give an addition.—Mannheim Tageblatt, February 5, 1902.

Mr. Carl's Tenth Anniversary.

William C. Carl will celebrate his tenth anniversary as organist and choirmaster of the First Presbyterian Church with a recital in the church next Tuesday evening, March 11, at 8:15 o'clock. Mr. Carl has done so much for the advancement of music in New York in these ten years that this will be a noteworthy event. The assisting artists will be Louis Blumenburg, 'cello, E. Ellsworth Giles, tenor, and Mme. Emilie Grey, harpist, from London. The admission will be without ticket.

MAUD LINDON WELLS.—Mrs. Maud Lindon Wells, pupil of Mrs. Hess-Burr, will sing the soprano part of Rossini's "Stabat Mater" at Plymouth Church, Chicago, Sunday afternoon, March 9, at 4:30.

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Ecstasy. Song.....John Jewett Turner, Manchester, N. H.
The Years at the Spring. Song.....Miss Katharine Ricker, Manchester, N. H.
With Prayer and Supplication. First Church, Boston, Mass.
Anthem.....

George W. Chadwick.

Before the Dawn. Song.....Miss A. E. Burr, Bangor, Me.
The Danza. Song.....Francis Rogers, Boston, Mass.
The Danza. Song.....Mme. Emma Juch, New York, N. Y.
Bedouin Love Song.....Franklin L. Wood, Boston, Mass.
Gay Little Dandelion. Song.....Mrs. Katharine Fisk, Newark, N. J.
Gay Little Dandelion. Song.....Mrs. Katharine Fisk, Orange, N. J.
Allah. Song.....Miss Kathleen Howard, Brooklyn, N. Y.
Peace and Light. Anthem.....First Church, Boston, Mass.

Arthur Foote.

On the Way to Kew.....Miss Julia Heinrich, Chicago, Ill.
In Picardie.....Miss Julia Heinrich, Chicago, Ill.
Arise! Shine! Festival Anthem.....First Church, Boston, Mass.
Tema Con Variazioni. String quartet.....Drake Quartet, Chicago, Ill.

Henry K. Hadley.

The Butterfly Is in Love With the Rose. Mme. Emma Juch, New York

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Margaret Ruthven Lang.

Irish Love Song.....Francis Rogers, Boston, Mass.
Out of the Past. Song.....Miss Florence Wood, Boston, Mass.
Tryste Noël. Song.....Stephen Townsend, Boston, Mass.

Frank Lynes.

A Bedtime Song.....Mrs. E. I. Nye, Wellfleet, Mass.
Sweetheart. Song.....H. Nelson Raymond, Boston, Mass.
The Night Hath a Thousand Eyes. Song.....Lura Hopkins, Greenfield, N. H.
My King. Song.....Board of Trade Glee Club, Worcester, Mass.
The Boatwain Bold (men's voices).....

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From Sea Pieces, op. 35. Piano-From a Wandering Iceberg... Miss Marian Lord, Columbus, Ohio.
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Woodland Sketches, op. 51—To a Water Lily..... Mme. Helen Hopekirk, Boston, Mass.
By a Meadow Brook.....
At an Old Trysting Place.....
From Uncle Remus.....
Thy Beaming Eyes. Song.....Max Heinrich, Chicago, Ill.
Thy Beaming Eyes. Song.....Ernest Gerald Council, Topeka, Kan.
Deserted.....
Etude de Concert.....Miss Maria Victoria Torrilhon, Chicago, Ill.
From Four Songs, op. 56—Long Ago, Sweetheart Mine..... Mme. Emma Juch, New York.
A Maid Sings Light.....

John W. Metcalf.

Sunrise. Song.....Miss Emma Beyer, Detroit, Mich.
Absent. Song.....P. J. Phin, Boston, Mass.

Edna Rosalind Park.

Tarry With Me, O My Saviour. Song.....South Church, New York
Thou Art So Like a Flower. Song.....Andreas Dippel, New York, N. Y.
Songs—
The Young Rose..... Mrs. White, Rossini Club, Port-land, Me.
A Memory.....
Love.....

Frank E. Sawyer.

Who Is Sylvia? Duet..... Mrs. Samuel Richard Gaines and Miss Emma Beyer, Detroit, Mich.

W. C. E. Seeboeck.

From Seven Elizabethan Songs—Springtime and Love..... Ada Markland Sheffield, Chicago.
Cherry Ripe.....

Gerritt Smith.

Love's Death. Song.....Miss Florence Wood, Boston, Mass.

"A Thought," "Out of the Past," "The Hills o' Skye," "Summer Noon," "Tryste Noël" and "Northward" are the titles of six new songs for medium voice by Margaret Ruthven Lang. The lyric impulse is very strong in each number of the group; they are all short songs, poetic in thought, after the manner of the Lied, ably and effectively written both for voice and piano. The composer has been fortunate in her selection of words to which to make her music; contemporary verse has been drawn upon with taste, and a sure knowledge of the qualities needful to make a good song.

MADAME BISHOP BREAKS HER ARM.—HONOLULU, February 24, via San Francisco, March 2—Mme. Genevra Johnstone Bishop, oratorio singer, who arrived here a few days ago, to take part in the presentation of "The Messiah," tripped on a sidewalk and fell, breaking her arm in two places.

MADAME PAPPENHEIM.—Mme. Eugenie Pappenheim this season is busier than ever; her residence studio at the Rutland swarms with pupils from early till late, and she has several fine voices in hand, which give great promise for the future.

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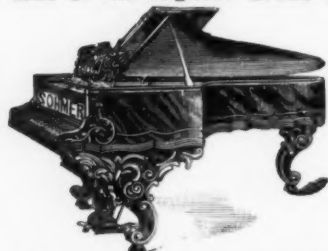
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